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MUSICAL AMERICA

A KING AND QUEEN AT HOME

Leigh Henry, *Musical America's Representative, received by royalty*

(By Special Correspondence)

ONDON, May 5.—Great enthusiasm has been evoked throughout the principality of Wales by the command performance of the Royal Welsh Ladies Choir before King George and Queen Mary at Windsor Castle on April 26. The choir is conducted by Clara Novello-Davies, who led it to triumph at the Chicago World's Fair in 1894 and who had earlier been honored by a command performance before the late Queen Victoria at Osborne in that year.

Mme. Novello-Davies was accompanied by her husband, and by Dr. Leigh Henry, *MUSICAL AMERICA's* London representative and musical advisor to the choir, and by R. M. Judge, manager. Noted Welsh personages, such as Lady Daniels, were singers in the choir.

The Welsh musicians were received by Lord Ampthill and conducted to apartments in the castle to rest before the performance.

Promptly at 5 o'clock the great doors of the Waterloo room, the notable apartment which the "sailor king," William IV, converted from a courtyard into a hall, opened and Their Majesties, accompanied by His Royal Highness the Prince of Wales, Her Royal Highness Princess Victoria and the baby Princess Elizabeth entered.

As the royal party took their places the massed choir and its conductor saluted it with the traditional and graceful Welsh curtsey. With charming courtesy the King rose and bowed in return, a subtly thoughtful act which touched the Welsh singers immensely.

Sing National Anthem

The program opened immediately with the singing of Dr. John Bull's setting of the British national anthem, God Save the King, appropriate as well as customary, in view of the fact that it is the ter-centenary this year of the great Elizabethan composer, "father of keyboard music," who lived from 1563 to 1628.

There followed a dedication chant especially composed for the august occasion by Dr. Leigh Henry, a setting of a poem by the Welsh Tudor composer, Elwy Bevan, organist of Bristol Cathedral in 1589 and gentleman of the Chapel Royal in 1604. This poem, Now Majestic with Musick fayre, is said to have been inspired by Bevan hearing Queen Elisabeth playing on her virginal. Dr. Leigh Henry accompanied the choir in this work at the piano, and the royal audience applauded emphatically at its close.

Welsh folk songs followed, Llwyn Onn (The Ash Grove) and Clychau Aberdyfi (Bells of Aberdovey), in which the Prince of Wales showed keen interest.

An unusually interesting item, Royal Music: Tudor Era came next. This included the first known piece of British incidental dramatic music, Tyme to Paswyth Goodlie Spore, from John Rastel's New Interlude and a Mery, of the nature of the IIII Elements, 1520, arranged by Dr. Leigh Henry. Also presented was an actual royal composition,



THE ROYAL WELSH LADIES CHOIR WHICH SANG BEFORE THE ENGLISH QUEEN

a sarabande from Ye Kynge's Maske composed by King Henry VIII of England, himself the grandson of a Welsh prince, Owen ap Tudor, father of King Henry VII and a talented composer of his time. To this were set "the Rhymes of one Ion Gwynneth, musition of the principality of Wales," mentioned in the first printed collection of British music issued by Wankyn de Worde early in the sixteenth century as a notable British composer. The music was specially edited from the Arundel Collection of Manuscripts by Dr. Leigh Henry.

Royal interest was already attached to the next two items, Schubert's setting of the Psalm XXIII (The Lord is my Shepherd) and The Spanish Gipsy, which formed items of the earlier royal command performance before Queen Victoria by Mme. Novello-Davies and her Royal Welsh Ladies Choir.

The talented Welsh woman conductor contributed the first of the next two items, a part-song, Friend, which, curiously enough, had been sung by Dr. Leigh Henry's father, the famous Welsh bass of the Royal Italian Opera

Company, before the late King Edward VII. The following number provided a nice domestic touch, being a part-song by Mme. Novello-Davies' talented son, Ivor Novello, the celebrated actor and film star. There was additional interest in this group in view of the fact that Mme. Novello-Davies commences a world-tour with her choir to cement British Empire traditions through music immediately after the concert in the Royal Albert Hall, at which the items of the Royal programme will be performed in public, while Mr. Novello is in Budapest preparing a film according to his ideas of British cinema development, to further British movie art.

King Salutes Celts

Another Welsh folk song, Ar Hyd y Nos (All Through the Night) followed, and the program concluded with the Welsh National Anthem, Hen Wlad fy Nhadau (Land of my Fathers). The first to rise in honour of the closing number was King George, and the court followed his example, all standing through the national chant of their Welsh cousins. The enthusiastic appreciation of the Welsh artistes at this royal act was perceptible in their singing.

Immediately after the performance, in the presence of the court and the choir, Mme. Novello-Davies, David Davies, Dr. Leigh Henry and Mr. Judge were presented to the King and Queen, who complimented them upon their work and the program presented.

The Queen asked Mme. Novello-Davies for a copy of her son's part song, and the King talked with Dr. Henry, jokingly asking if all the choir members were unmarried, and if not, what would be done with the husbands while the choir was on its world tour. Their Majesties expressed the keenest delight and interest in the idea of propagating Empire unity by music, the main idea of the tour, the King virtually giving the royal *cachet* by observing that the concept was one which would appeal to all who still felt with the home country.

Princess Is Pleased

The little Princess Elizabeth, daughter of the Duke and Duchess of York, did not wait for the Welsh guests to be presented. She toddled across to Dr. Henry and held out her hand for him to shake, lisping out "Tank you" in close imitation of the Queen's manner. She then proceeded to Mme. Novello-Davies and repeated her act with obvious enjoyment; and as she seemed about to retire without greeting the remainder of the party, the King took her hand and led her round to greet Mr. Judge and Mr. Davies.

"Throughout the performance," said Dr. Leigh Henry, in a subsequent interview, "Little Princess Elizabeth followed everything with the keenest delight, clapping loudly after each item and even following in imitation the facial expressions of the singers." The Prince

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THE FIGURES AT THE ROYAL COMMAND PERFORMANCE OF THE WELSH CHOIR
LEFT TO RIGHT: R. M. JUDGE, MANAGER; DR. LEIGH HENRY, MUSICAL ADVISOR; MME. NOVELLO-DAVIES, CONDUCTOR, AND MR. DAVID DAVIES

The Bach Festival at Bethlehem

By H. T. CRAVEN

BETHLEHEM, PA., May 16.—Although Bethlehem at Bach festival time is supposedly a stronghold of tradition, infractions of precedent at this year's fete were sufficiently numerous to cause, in several instances, considerable perturbation. It may be said at once that the performance by Dr. Fred J. Wolle's famous choir violated no hallowed conventions. The interpretive achievements of this devout body of artists, under a scholarly and inspirational leader were quite as superb as ever, and in some respects superior in splendor to their predecessors.

Otherwise the array of novelties, some good, some bad, was striking. To begin with the weather misbehaved. It rained and rained hard on the opening day of the festival. The oldest and most persistent Bach pilgrim cannot remember when this happened before. Trombones of the Moravian Choir, stationed in the belfry of the Packer Memorial Church, blared through the rain-soaked air. Umbrellas and slickers supplanted sunshades and summery frocks in the throngs of devotees gallantly assembling on the moist campus of Lehigh University, while the premonitory signals were being sounded. The sun of Bach declined to appear.

Several New Events

Within the church several new events were about to occur. Two were listed—the first presentation at a Bach festival here of one of the Master of Eisenach's most thrilling cantatas, *Shout for Joy Ye Ransomed Band* and a piano concerto, placed between the choral numbers.

The third novelty was purely fortuitous and decidedly distressing. This took the unwelcome form of a very uneven performance of the accompaniments by members of the New York Symphony Orchestra. While the strings were only fair and the general work of the instrumentalists was disturbingly ragged, the trumpets in the excessively difficult passages written by Bach for these brasses gained unenviable conspicuity as the worst offenders. The damp weather may have been a partial cause of this blight.

It was rumored that the special instruments requisite for the phenomenally high trumpet tones of Bach were not used on the opening day. Whatever the season, some of the loveliest effects in the evening bill were seriously compromised. The views of the sensitive Dr. Wolle on this subject have not been recorded. But there be little doubt that as an artist who had developed his choir to an exquisite pitch of perfection he was deeply pained by the proceedings.

The inclusion of the piano concerto in the program engendered a not wholly unexpected crop of criticism from conservatives. But, as it turned out, not the faintest harm was actually done to the soul-cleansing atmosphere of a Bach festival. The concerto, the No. 1 in C minor for two pianos, was played without the least evidence of virtuoso flourishing. The interpretation was one of great beauty and failed to mar the zealously guarded flavor of an art ritual. Furthermore, as one of the Brandenburg concertos had once been included in a previous fete there was a kind of precedent for the non-vocal feature.

Cantatas Sung

In addition to the chorus of 300, and the orchestral participants in the first day's program there were soloists, Louise Lerch, soprano; Dorothea Flexer, alto; Arthur Kraft, tenor; Charles Trowbridge Tittman, bass; Ruth Becker and Earl D. Laros, pianists. The afternoon session was devoted to

the cantata, *Shout for Joy, Ye Ransomed Band*, the piano number and chorales. In the evening, the features were the cantata *A Stronghold Sure Our God Remains* and, for the first time in ten years, the *Magnificat*.

The prevailing spirit of all the choral works on the opening day was that of Bach in his most rousing mood of eloquence, the vigorous commanding artist to whom religious faith meant primarily courage and a kind of gallant, heroic confidence. Both cantatas, the first a "novelty," the second familiar in its grandeur proved gloriously inspiring.

The rendition of *Shout for Joy* was in a sense, a memorial tribute to the late Dr. Langley of Boston, who succeeded shortly before his death in having the work published. Dr. Wolle had promised this Bach enthusiast to present the cantata in a festival as soon as printed parts could be procured.

The work contains two great choral numbers of stately proportions and brilliant vitality and, as sung by the Bethlehem vocalists, of electrifying effect. The solo features were admirably presented by the specially engaged artists, with one exception. Mr. Tittman was not in good voice. His three associates made as many amends as possible. Mr. Kraft displayed, especially in his diction, his knowledge of the exacting art of Bach; and Miss Flexer and Miss Lerch exhibited lovely qualities of tone and reassuring ease of technic.

These young recruits from the Metropolitan Opera Company originally came from Allentown and were formerly members of the Bach Choir under Dr. Wolle. The two excellent pianists who played the concerto so self-effacingly and with such obvious sincere regard for its loveliness, are products of the same general environment. Miss Becker is an accompanist for the Choir and Mr. Laros is director of the Easton Orchestra. Both artists revealed keen appreciation of poetic values in the graceful and hauntingly melodic adagio, and capably caught the brightness and sprightly gaiety of the two allegro movements.

Seraphic Appeal

Although the chorus was magisterially equal to all the demands, it seemed an instrument of peculiarly seraphic appeal in the ecstatic *Magnificat*, a work whose musical content is almost as imposing as that of the *Mass in B minor*, and reflective of Bach at his mightiest; and in two of the afternoon chorales, *Before Thy Throne I Come*, Bach's last composition, and *World Farewell!* Each of these numbers is set forth with requirements in fine-spun pianissimi and humming or muted vocal effects. Both are in a cappella form, and both suggest that the best part of the grail scene in *Parsifal* is a heritage of their art and significance.

The chorus triumphed signal in these offerings, shading its tone with the most magical delicacy, and revealing a control of all those subtleties of interpretation that may be traced directly to Dr. Wolle's artistic stewardship and his tireless devotion to detail. The audience took part, at the conductor's behest, in the two other chorales which call for volume of tone in the vein of proclamatory exaltation. It should be added that Ernestine Hohl Eberhard, soprano, was an additional and satisfactory soloist in the *Magnificat*.

As usual the production of the *Mass in B minor* represented the climax of the festival. In this stupendous work, where Bach touched the heights, this choir is incomparable. At least it always seems so in this setting. Experi-

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DR. FRED J. WOLLE, WHO ORIGINATED AND HAS CONDUCTED THE BACH FESTIVAL FOR TWENTY-TWO YEARS

Wolle, The Friend of Bach

By MARY GRENOBLE

Attending the Bach festival at Bethlehem is an experience which is made up of more than glimpses of quaint Moravian architecture and wide vistas from the serenity of the green campus which stretches up a hill alive with blooming things, more than the trombone choir which greets the crowds on the lawn which have been drawn together year after year by the common love of a fine thing, more even than the conscientious and devoted performance of large calibred music. Really to have heard the Bach festival means the sharing of a great but quiet exultation over an intensely personal thing. For Dr. Fred J. Wolle, who has conducted the Bach festival for twenty-two years and who insists on keeping it in the ecclesiastical atmosphere of Parker Memorial church on the Lehigh campus, despite thousands of dollars which have to be returned to disappointed people each year, is essentially a romanticist who has found the highest expression for his individuality in works of a period called classic, works which to many are merely patterns of objective art or cold feats of technical virtuosity.

Over and again as he directed the drama of the *Mass*, we felt his jubilation, not in the ease with which his singers tossed off their difficult quotas of notes, but in the intensity of his conversation with his warm friend Bach, who held long ago Dr. Wolle's same frank full-bosomed beliefs.

I was hoping to discover the source of this romantic friendship as I joined the group in the living room of the Wolle home on the Sunday morning

after the festival. It was a room marked with the pictures and books of the student and frankly arranged for comfort as well as quiet charm. It was warm with sunshine and I felt that probably it was rarely empty. There would always be people in it. Dr. Wolle had been conferring with Professor Osgood, of the English department at Princeton about the coming dedication of the new Gothic chapel there, at which Dr. Wolle has consented to play the new organ; but they and Mrs. Wolle and Mrs. Osgood included me cordially in a general conversation.

"I should be at my church," Mr. Wolle apologized. "I'd hate to have anyone think I am too anemic to play my organ as usual, today; but with such charming guests, m'sieur, madame—"

I was immediately at home. Dr. Wolle indeed did not seem at all undone by the strenuous days of rehearsal and conducting he had just been through. There was great vitality behind his hearty and rather jovial manner.

"The *Credo*, yesterday," he said, obviously thinking aloud, "we began a little below pitch. I have been worrying all morning, because you see if I should not discover the reason it might happen again some time. Finally I remembered. It has always been warm other years at festival time. Yesterday it was cold and the trombones were chilled from just having played high in the tower. We take our pitch from them. There you have it. I did have them tune with the organ before the first session, but—"

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THE SPRING CRISIS IN VIENNA

Volksoper's Republican Members Continue to Rule

By DR. PAUL STEFAN

VIENNA, April 30.—The usual spring crisis is developing at the Volksoper. For the time being it has ended by the republic of members continuing its rule; but Dr. Weirich, conductor, takes the place of the singer Frischler as general director. This does not affect either the system or the Volksoper's unstable future, however, as nobody is willing to come to the rescue and the City will not take over the opera house. This state of affairs is liable to continue indefinitely.

Just when the crisis was at its height, when members accused their director, and the director his members, of all sorts of misdemeanors, the Italian opera, *La Rosiera* by Vittorio Gnechi, was produced.

Gnechi has become involved in a peculiar situation. At a time when Strauss' *Elektra* was a novelty, he attracted general attention. The Italian critic Tebaldini asserted that certain themes of *Elektra* were based on an opera, *Cassandra*, by Gnechi. That opera was produced here, in 1913, likewise at the Volksoper, but a similarity was scarcely noticed, and a suit for plagiarism against Richard Strauss would be about the most absurd thing imaginable. *La Rosiera* was composed fifteen years ago and shows plainly all the characteristics of transition from *verismus* to *Puccini*; it is perhaps not very elementary, but very agreeable music, accompanying an engaging libretto after a proverb by de Musset. The work was successful, despite a not very adequate performance.

Peace reigns in the declining season at the Staatsoper. Nothing new is being prepared; but the usual répertoire is in progress, still marked by an undiminished success of Krenek's *Jonny Spielt Auf*, which has been given eighteen times, even at increased prices.

But feverish activity of another kind is going on at this house because of preparations for the operatic festival week in Paris, which will take place early in May, when works by Mozart, Wagner and Richard Strauss are to be performed by foremost artists.

In Honor of Mahler

A festival in honor of Gustav Mahler, who was in charge of the Staatsoper from 1897 to 1907, was recently held at the direct instigation of the Minister of Education, an official also holding the post of director-in-chief of both opera houses. Franz Schalk conducted a program consisting of Mahler music, *Das Klagende Lied*, something between a cantata and an opera, composed at the age of eighteen, and the second symphony, a work which is held in favor here.

The receipts, 10,000 schilling, about \$1,400, were contributed to a fund for the erection of a Mahler statue. Considering the financial depression in Vienna, it is obvious that the greater part of the money needed for this memorial must come from other countries. Much has been sent from America, where Arthur Bodanzky collected a considerable amount from among Mahler's friends. Contributions have also come from Germany, Belgium, Holland and Czechoslovakia. Aiding this cause, Bruno Walter gave a performance in the Municipal Opera in Berlin, and Willem Mengelberg conducted a program of the Concertgebouw in Amsterdam. In Belgium the national committee is presided over by M. Vandervelde, Minister of Education.

On the concert platform novelties have been played, among them a posthumous *Lebensmesse* (Mass of Life), by the Viennese composer Carl Prohass-

ka, who died last year. This is a sincere and substantial work. Another has been an oratorio, *Friedenslied* (Song of Peace), by Robert Heger, the excellent conductor of the Staatsoper. The Friedenslied follows the trend of Brahms' *Deutsches Requiem*; it is beautiful, pure music, the expression of a real humanity. The composer himself conducted and received overwhelming ovations. Max Springer, at the moment director of the governmental Academy of Music, has had a new symphony performed, his third, and a symphonic poem, *Donau* (Danube); both works show the lovely character of his talent, that follows in the path of his master, Bruckner.

The Hungarian composer Eugen Zadler, who is employed as a teacher at the Neue Wiener Konseratorium and was feted in Budapest as an operatic composer, was featured on a program of the conductor Nilius with the first performance anywhere of his exceedingly effective variations on a Hungarian folk song. Guido Binkau, a young Austrian employed in Germany, conducted the first performance of his own large symphony, which gave evidence of considerable talent; he is a pupil of Marx, whose influence is seen in his dazzling, often overrich instrumentation. The excellent English pianist, Harriet Cohen, played an interesting and harmonious sonata by Arnald Bax. At a

concert of the proficient violinist, Hugo Gottesmann, a concerto of the Bulgarian composer Wladigeroff was heard. It contains grateful opportunities to the performer, sounds modern and is of greatest interest as to form.

Victor Wittgenstein, one-armed pianist, commissioned Strauss to write a second work constructed on the technical lines he must use, and has performed this composition, which is called *Panthenäenzug*, (Procession of the Festival of Athens). The title indicates that it was composed by Strauss, on a trip to Greece, under the influence of the sculpture of the Acropolis. It clearly shows the imprint of the master, without being of a character to add anything to his fame.

Important Soloists

Among important soloists of the last few weeks have been the great Dutch pianist, Dirk Schäfer; the octogenarian Vladimir de Pachmann, who still interrupts his very notable playing by loud monologues addressed to the public; Pablo Casals, to whose renown nothing can be added, and a promising English singer Malcolm Davidson. An exceptional new conductor, Malko from Leningrad is visiting us; next year he will conduct several concerts here. The excellent English pianist, Harriet Cohen, played an interesting and harmonious sonata by Arnald Bax. At a

concert of the proficient violinist, Hugo Gottesmann, a concerto of the Bulgarian composer Wladigeroff was heard. It contains grateful opportunities to the performer, sounds modern and is of greatest interest as to form.

It goes without saying that both Passions of Bach were given at Easter time, like every year. The Passion according to St. Matthew was conducted by Klenau this time, and that according to St. John, by Furtwängler.

Two memorial days were celebrated; the one hundredth anniversary of March 26, 1928, when Schubert organized the only big concert he gave of his own compositions, and, on March 29, the anniversary of one of the concerts at which Paganini drove the Viennese to a delirious frenzy. To free himself from a financial calamity, a few months before his death, Schubert gave a program of chamber music songs, partly with instrumental accompaniment, the famous *Ständchen* and choral works. He had enormous success and very big receipts, considering the time, so that he was able to buy himself and a friend exceedingly expensive seats for the Paganini performance. But not a single Vienna critic was present at his concert! The program was repeated this year by the best Vienna soloists, instrumentalists and choirs, with great success. Florizel von Reuter evoked the probable spirit of the Paganini evening by playing all the twenty-four caprices with extraordinary technic.

LONDON MEMORIALIZES DEBUSSY

By LEIGH HENRY

LONDON, May 7.—The most interesting music has been heard at the tenth anniversary memorial concert devoted to Debussy by the British Broadcasting Corporation. The unusual course was adopted, not of performing Debussy's own works, with the exception of the three symphonic sketches collectively entitled *The Sea*, but of selecting works which, it is affirmed, were favorites of the French master who died ten years ago.

In spite of predictions and the decrying of reactionary critics, Debussy has done more than imprint his influence on many musical mentalities. He has, in one work at least, the prelude *L'Après-midi d'un Faun*, captured the popular imagination, and for this to have been included in the memorial celebration, in spite of the fact that it is a landmark in the latter evolution of orchestral music and form, would almost have approached the hackneyed. *The Sea*, with its cyclic imagery of "the sea from dawn to mid-day," the movements of waves and the "Dialogue of Wind & Sea," composed 1903-5, is exquisitely reflective music of entirely interior mood-content, its quality reflecting the influence of external phenomena on the internal sensibility of a finely tuned being. It is the logical conclusion of the elusive expression in half-tones and half-lights which first found expression in *L'Après-midi d'un Faun* and developed characteristically through the inimitable music-drama, *Pelleas et Melisande*, with its lyric correspondence to the subtle nuances of French speech.

Apart from this work, the outstanding feature was the austere symphony for wind instruments of Stravinsky, written to commemorate Debussy and first published by Henry Prunières in the excellent Parisian periodical *La Revue Musicale*. I well remember hearing with Stravinsky when Koussevitzky

first produced this work in 1921. The emotional nature of the conductor wholly failed to meet the ascetic feeling of the composer. It was inevitable; two typical attitudes to music clashed. Nevertheless, even in such conflict, the stark magnitude of feeling emerged.

Later we heard the work under Eugene Goossens and then the intrinsic elements shone forth. To say this is no reflection on the tremendous temperamental force of Koussevitzky, but is merely emphatic of the particular aspect of feeling and the mental attitude which Stravinsky's work embodies. This is not the music of emotional lamentation in the usual way; it is the music of static grief, of emotion contracted by pain, turned inward, not outward. Where Wagner would have torn emotion to shreds in such mood, Stravinsky grows cold with intensity. There is however, kinship with Debussy's own music. The block sonorities might be called the sculptured memorials of Debussy's own curiously idiomatic block-chord progressions. Stravinsky, however, has eschewed lyricism here; this is a strangely poignant semi-articulacy, a music broken, not by sobs, but by intense constructions.

Another Handel Revival

While self-styled Handel traditionalists, with vistas mainly bounded by *Messiah*, *Israel in Egypt* and few enough similar works, continue their stereotyped performances, other scores by Handel, long neglected, continue to re-emerge. Sir Thomas Beecham has given us the royal performance of *Solomon*, repeated with success. Last week the Harold Brooke Choir, at Bishops-gate Institute, revived *Belshazzar*.

Mainly amateur,—as in Handel's own day,—the performers formed a choir of true Handelian proportions, an orchestra approximating to that which Handel

would have used and an organ and harpsichord, played respectively by Francis Sutton and Bernard Ord. The vocalists were Percy Manchester, Norah Scott-Turner, and John Buckley. The work is in that earlier style in which Handel retained much of the lyrical element which enhanced his operas. The splendid diction of the choir gave unusual point to the highly colored drama of the music. This is a work which should prove grateful to many choirs, and to listeners bored with those outworn war-horses which Handel as a Victorian effigy has been obliged to ride for decades past.

Wilfred aroused unusual interest some time ago with his Queen's Hall concert on the clavilux. Klein, with his Color Music book, has carried that interest further into the realm of science and speculation. Last week, in the Rudolf Steiner Hall, W. Stephen Fry as producer and Lily West as musician combined to exploit color-harmonies alongside those of sound. The graduations of lighting and the fine sense of design proved entrancing, the more so in view of the charm of the Debussy and Chopin pieces which they translated luminously, and which were admirably played.

The charm of the antique and the lure of the faery pervaded the program of the Entente String Quartet (Cecil Bonvalot, James Lockyer, Dorothy Churton, and Edith Churton) assisted by Leon Goossens (oboe) and J. Merritt (doublebass) at the Court House, Marylebone. Commencing with a concerto, arranged for oboe and quartet, a delightful quartet by Von Dittersdorf followed.

Dittersdorf was one of the first to essay the program music idea, and although this work is abstract, one senses beneath it, at times, some hint of emotional significance. It is as a stylist that

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CO-ORDINATING RADIO CONCERTS

By DAVID SANDOW

"THE time has arrived when the radio and concert fields must co-ordinate their activities to the advantage of the music loving public of the nation."

George Engles, New York concert manager and newly appointed managing director of the National Broadcasting and Concert Bureau, made this assertion in the course of an interview given to a representative of MUSICAL AMERICA. Mr. Engles will continue his present concert management work.

"The musical phase of broadcasting," he said, "has reached the stage where direction of its affairs present approximately the same problems as confront the concert managers. Radio artists have made their names household words and have evoked the natural desire to see and hear them in person. Concert celebrities are entering into radio work in ever increasing numbers. To the end that arrangements of both for radio and concert appearance may be made in the proper manner, and also to deal with all types of broadcasting features, the National Broadcasting and Concert Bureau has been established by the National Broadcasting Company.

Opening New Fields

"From the musical standpoint, the bureau will function for the concert and radio fields and will, in addition, manage artists for lecture lyceums and Chautauqua circuits. Broadcast appearances of concert artists will be booked through their existing managers, to whom the utmost cooperation will be extended. New fields will be opened and by this means interest in music will be widened and the activities of concert artists greatly enlarged."

Mr. Engles is pre-eminently qualified to discharge the duties of his new position. A concert manager of many years' experience and former manager of the merged New York Symphony Orchestra, he brings to his new post a thorough knowledge of the musical affairs of the country. His first venture in the field of music was as secretary to Walter Damrosch on a tour of twelve weeks. Entering upon this engagement with but little appreciation of music, Mr. Engles found himself at the termination of the tour a confirmed music lover and immensely impressed with the great response to Mr. Damrosch and his orchestra. The decision to make concert management his life work came as a matter of course. A man of forceful nature whose personality exudes a definite humanness and sincerity of purpose, his acquisition by the N. B. C. should prove of immense value to both the radio and concert worlds.

"The radio will never supplant the concert halls," continued Mr. Engles, "no more than the motion pictures did away with the theater. On the contrary, I am positive that the scope of both will be more closely related in the future. Radio through its wide appeal is creating a new host of music lovers who in the natural course of events will be the concert-goers of to-morrow.

An Imperative Necessity

"A natural human curiosity on the part of broadcast devotees to 'see in the flesh' favorite radio personages was the first impetus to the broadcasters to present members of their staffs in person. In the early days this curiosity was limited to announcers and such, who by their voices and mannerisms established themselves as personalities of the air. But with the increased presentations of skilled musicians, requests for their services in musicales and recitals poured in and a management bureau became an imperative necessity. So the Artists' Bureau was organized, which has been

supplanted by the National Broadcasting and Concert Bureau to be under my direction with S. L. Ross, director of the former, as aide. Besides offering new opportunities for broadcast artists, the bureau will also endeavor to add to the number of concert artists who have entered the radio field, and to arrange for more frequent appearances of those who have already been heard over the air."

Mr. Engles was asked in this connection if attempts would be made to induce the few remaining "hold-outs" to consent to broadcast.

"There are no 'hold-outs,'" he answered. "In the main, those who have refrained from broadcasting require the stimulus of the visible audience to give of their best. Many fear the microphone, that unresponsive and utterly inhuman contraption of metal and wires. In a period of long association with Walter Damrosch, the only time I knew him to suffer an attack of stage fright was on the occasion of his first broadcast. But Mr. Damrosch's keen imaginative powers soon pictured in his mind the countless listeners at the loudspeakers, and in a short time he was his usual possessed self. It is this faculty for creating the illusion of a visible audience, and performing for it instead of into the microphone that has enabled artists to achieve the same results and successes made on the concert platform."

It is an open secret that not a few concert managers, for obvious reasons, harbor distinctly hostile feelings towards broadcasting. That one of Mr. Engles standing should elect to add to his activities the management of purely radio artists prompted me to inquire into the manner in which he became interested in radio.

His First Interest

"Being a concert manager I followed with interest the growth of radio, and determined to ascertain for myself what effect it might have on the concert field," said Mr. Engles. "For this purpose I installed a receiver in my home (incidentally I might add I was bitten straightway by the radio bug and sat up into the wee sma' hours fishing for distance. But happily for my family and my night's rest this soon wore off). It wasn't long before I was impressed with the generally meritorious presentations that were being offered to radio audiences and with the fidelity and quality of tone with which programs could be received on a good set.

"Furthermore radio as an invaluable aid to musical education struck me as containing significant possibilities. During my association with Mr. Damrosch I was in a position to see at first hand the tremendous response to his experimental lecture-concerts for school children. I was amazed and delighted at the reaction to the classical in music. This new means of educating children to music made a profound impression. It brought home to me the advantages of the present generation of youngsters over the times when I was a boy. And it is not only the children who can benefit by this new day musical education. The grown-ups too, and in fact all who possess receivers, can avail themselves of the opportunity to add culture and enjoyment to their lives. Incidentally the caliber of radio fare lies entirely in the hands of the listeners. The broadcasters are ever concerned with the public's wishes and are most anxious to give them the type of programs they desire."

Before I took my leave, Mr. Engles conducted me on a tour through the spacious suite of offices set aside for the use of the bureau.



GEORGE ENGLES

While awaiting the arrival of the elevator he remarked: "I anticipate the greatest pleasure in working under the auspices of the National Broadcasting Company. Also, there is one thing I would like to stress. Every artist may expect the most courteous reception in dealing with the bureau. I would like them to feel that they may come here and discuss matters with the assurance that they will be accorded treatment compatible with the dignity of their calling."

"And I am happy to say I enter upon my new duties with the heartiest wishes of my colleagues, the concert managers, and of my friends among the artists. Dear Schumann-Heink wired from California 'I sign my life contract with you.' These expressions have given me encouragement for my new duties and have been the source of much gratification."

WARRENSBURG'S WEEK

Six Days Given to Music in Missouri Center

WARRENSBURG, Mo., May 16.—Warrensburg's Music Week was held from April 24 to 29.

The orchestra and glee clubs appeared in concert in the Central Missouri State Teachers' College Auditorium. Under the direction of Max Martin and Paul R. Utt, respectively. Soloists were Mr. Utt, bass; Mr. Martin, violinist; Mrs. Norma G. Utt, organist; Dorothy V. Blunt, pianist.

The Training School music department, under Eugenia Deller as general director, gave an interesting orchestral and choral program including a children's cantata, *The Legend of Sleepy Hollow*.

Taking part in a recital by students of the department of music were Margaret Hardey, Jennie Lee Starke, Harriet Oglesby, Maxine Martin, Emily Chaney, Bernice Collier, Ernestine Spangenberg, Herbert Six, Eunice Duvall, Josephine Terwilliger, Genevieve Banta, Iva McAllister, John Crockett, Blanche Ward, Mrs. E. B. Wood, Helen Banta, Mina Parsons, and Miss Blunt.

Most of the schools in the Central Missouri district sent representatives or ensembles to the district contest.

F. A. C.

Philharmonic Concert List

Amalgamated Schedule Is Given in Detail

Members of the New York Philharmonic Society, at a meeting in Carnegie Hall, presided over by Clarence H. Mackay, chairman of the board, ratified the consolidation of the Philharmonic and New York Symphony societies.

The meeting was attended in person, or by proxy, by a substantial majority of the membership and the consolidation was unanimously approved, as was also the increase of the board of directors from twenty-to twenty-eight members. To fill the eight new places and one existing vacancy, the members elected Harry Harkness Flagler, Paul D. Cravath, William S. Hawk, Edwin T. Rice, Henry Seligman, Henry W. Taft, Felix Warburg, Richard W. G. Wellington, and John W. Davis.

Extending the Season

The concert schedule of the Philharmonic-Symphony Society for the coming season is completed, it is announced. A statement says:

"It is the purpose of the Society to offer to the New York public a sufficient number of concerts, divided into such convenient series that the former subscribers of both orchestras, as well as the non-subscribing public, will have ample opportunity to hear orchestral concerts."

"In order to accomplish this result it has been necessary to extend the season, and the new orchestra will therefore play twenty-eight weeks. The season will begin with the concerts of Oct. 4-5, and end with the Sunday afternoon concert on April 15."

The Service in Detail

The Society offers to the former Philharmonic subscribers the following series of concerts: twelve Thursday evenings, twelve Friday afternoons, seven Carnegie Hall Sunday afternoons, six Saturday evening, students' concerts, five children's concerts on Saturday morning.

To the former Symphony subscribers it offers: twelve Thursday afternoons, twelve Friday evenings, seven Carnegie Hall Sunday afternoons, six Saturday evening, students' concerts, six young people's concerts on Saturday afternoons, five children's concerts on Saturday morning.

There will be open to the former subscribers of both orchestras seven Sunday afternoons in the Metropolitan Opera House, and six Sunday afternoons in the Academy of Music in Brooklyn.

The statement continues:

"The Thursday and Friday concerts offered to the Philharmonic and Symphony subscribers fall in alternate weeks, and it is expected that for those who wish concerts every week it will be possible to offer a limited number of available seats. The present subscribers of both organizations will have until June 1 to renew their subscriptions, after which time all seats remaining unsold for the season in all of the courses will be offered to those who have not subscribed previously."

"Owing to previous commitments it has been found necessary to continue certain touring arrangements, which will however be greatly curtailed in the season of 1929-30, thus offering additional concerts to the New York public."

The Conductors

The regular conductors of the season will be Arturo Toscanini and Willem Mengelberg; and the guest conductors, Walter Damrosch and Sir Thomas Beecham.

Mr. Damrosch will also conduct his young people's and children's concerts in the first half of the season, and

(Continued on page 24)

INTRODUCING SOME CLASSIC STAGE WORKS

NORTHAMPTON, MASS., May 16.—Those eternal marvels, Claudio Monteverdi and George Frederick Handel—musicians by the grace of Heaven—were glorified unto themselves in staged performances given tonight in the Northampton Academy of Music under the auspices of that department of Smith College which deals with Euterpean effort. In all probability these were as the announcement triumphantly proclaimed them, the premiere in this benighted land of *Il Combattimento di Tancredi e Clorinda* and of *Xerxes*. A considerable audience of some distinction witnessed the fruits of Mr. Werner Josten's supervisory and conductorial labors and found them quite palatable. Plenty of floral and clamant tribute attested the pleased approval of those in attendance.

Three hundred years is an awfully long time to wait for something really important in the way of music. Not, of course, that we, personally, have been waiting that long, or that nothing else but Monteverdi matters. But we do not recall having heard anything from the pen of this daring modernist that did not make us hungry for more. It is unnecessary, naturally, to remark that we feel just about the same way about Handel. We are unwilling to renounce any of their works; at least, not until we have had a look at them. It is, therefore, with a generous amount of gratification shining from our customarily sombre eyes that we beam upon Mr. Josten and his associates for giving two veterans a chance in this century that respects very little besides itself.

No reason does our straining vision discover why professionally toned performances of the operas of Handel are not vouchsafed. They would, some of them, achieve at least the popularity that nowadays embraces the best works of Mozart. There is surely enough reason, from the standpoint of historical interest alone, why *Ottone* or *Caesar* or *Semele* should be allowed preference, for purposes of revival, over *La Vestale* or *Norma*, let us say. And when one considers—by dint of score examination or, most convincingly and satisfactorily, from even a predominately amateur performance—the musical greatness that has been entombed, one feels the necessity for having *A Good Cry*.

In casting about for comparisons with which to illustrate our unbounded enthusiasm we come upon *Cosi fan tutte*. We would rather have *Xerxes* than *Cosi fan tutte*, we announce fearlessly. There is more blood and sinew in the Handel

Monteverdi's Combat of Tancred and Clorinda and Handel's Xerxes Achieve Initial American Performances in Northampton

Reviewed by William Spier

work, more fresh air with burly lungs to breathe it. Although the humor of this, Handel's one comic opera, prances without a trace of clumsiness, it remains masculine and firm footed throughout. Mozart's incomparable and entrancing though it is, flutters from daintiness to daintiness with nary a glance at the able bodied side of things. *Xerxes* proves that it is also possible to achieve floridity through the offices of well seasoned ale. Too, it is a significant representation of the fact that comedies with music endure much longer in their humor than do the greater number of plays.

It would be unworthy of us to suggest that *Xerxes* is Handel at his gayest, but it does convey a certain slight resemblance, in intent, of *The Beggar's Opera*. Produced for the first time on April 15, 1738, the Handel work may well be taken as testimony of the influence wrought by the later. Having just sustained his third bankruptcy Handel, who was faced with the necessity of supplying Heidegger with two new operas and a pasticcio from his earlier pieces, could not have been averse to turning a momentary eye toward the similitude of an operatic smile.

Xerxes therefore, because of the immediate need that it exist, was dashed off in a considerable hurry along with *Faramondo*; the pasticcio was *Alessandro Severo*. We know, however, that the process of speeding up had far from ill effects on the quality of Handel's inspiration. The title of this opera today, of course, is exclusively synonymous with that of its opening tenor aria, *Ombra mai fu*. It is like that young student who, when unexpectedly queried point blank as to the number of symphonies by Beethoven, replied tremulously that there three—the *Eroica*, the *Pastoral*, and the *Ninth*! There is much music in Handel's richest vein in *Xerxes*, in addition to what is commonly referred to as "The Largo." There is, in the first place, a prelude of marvelous

1624 for some festivities that took place at the Palace of Girolamo Mocenigo, a patron of the composer. This "Dramatic Interlude" or "Cantata-Pantomime" as it was denoted here tonight, is by way of being entirely extraordinary. In it Monteverdi puts forward, to music of poignant and moving power, the tale of the knight and the warrior-maid which Tasso narrates in the famous "Jerusalem Delivered." It recounts how Tancred, believing Clorinda to be a soldier, provoked her to combat and how Clorinda, concealed in her armor, fought with him. How Tancred, impressed and astonished by the bravery of his opponent, asked whom it was who returned blow for blow, and was answered by defiance. How, after the fatigued belligerents had rested, the combat was resumed and the mortal stroke dealt Clorinda. It concludes with the knight's unhappy discovery of her identity and the baptism and beautiful death of the noble woman.

The exigencies of time and space must limit further discussion of *Xerxes*, as drama and music, to simply stating that they will be more justly taken care of on another day. We may, nevertheless, utter a modicum of verbiage aenent tonight's production. The manner of performance was surprisingly good, with a black exemption from this praise in the case of the exceedingly evil settings. These had been furnished, along with the more mellifluous costumery, by Remo Bufano, and they were informed with an unlikely and not too faintly annoying air of the tea room. For the rest, all was smooth enough. Mme. Mabel Garrison was enlisted to sing, with professional ease and polish and a persuasive tonal opulence, the part of Romilda. Charles Kullman uttered the kingly music of *Xerxes* with neatness and likeable grace, and his management of various details of the singer's technic did him credit. Walter Marsh took full advantage of the comedy opportunities offered by the role of Elviro and his delivery of that exceedingly Gilbertian and Sullivanic couplet, *The Note*, caused plenty of chuckling applause. Ruth Ekberg as Amastris and George Meyer, Jr., as Arsamena made judicious usage of their resources.

The version that served this evening—as we should have informed you long ago—was not the original, but that of Dr. Oskar Hagen, who revived *Xerxes* in Gottingen in 1924. This edition sanctions cuts and alterations the effect of which shall be dealt with later on. The Englishment for this evening's accounting admirable for the most part, was supplied by Bayard Quincy Morgan.

* * *

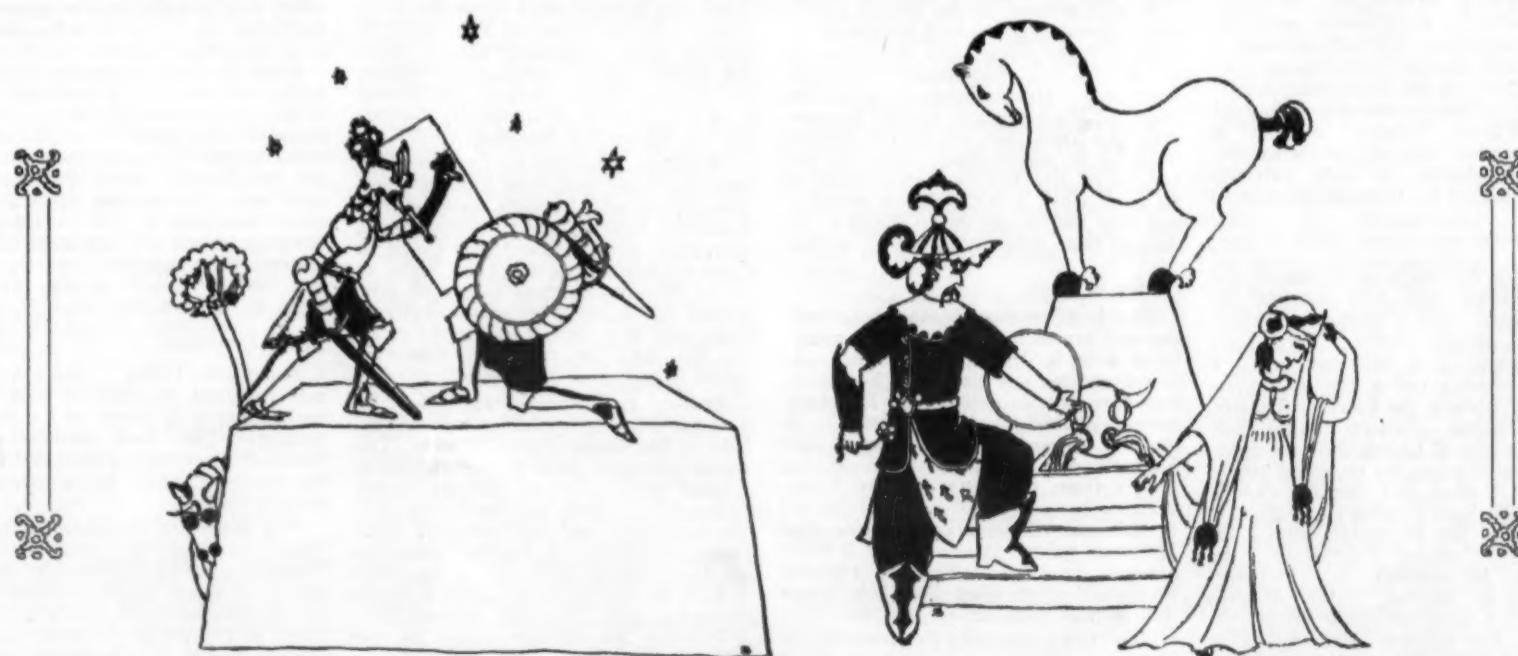
A tragic masterpiece is the *Combat of Tancred and Clorinda*, composed in

Monteverdi, in his eighth book of madrigals has given explicit instructions for the performance of the *Combatimento*. Tonight, the speech of the warring twain was delivered by singers from the side of the stage. The narrator on whom the greater part of the vocal burden rests, sang from a turret to the audience's left. Bufano's setting for this was infinitely more to the point than his inept contribution to the Handelian opus, and the convincing duel which was enacted by Samuel A. Eliot, Jr., and Edith Burnett, completed the realism which met the eye. The voice parts were entrusted to George Meyer, Jr., and Ursula Toomey, for the combatants, and Maria Milliette, for the Narrator, in each case with satisfying results, and especially so as regards the last named.

In both the Monteverdi and Handel works Mr. Josten's diminutive orchestra performed to an advantageous effect for which we had been unprepared and for which we are duly thankful. A special word should be said for the artistic performance of Irene Jacobi, who took care of the harpsichord part on a denatured piano.

For his authoritative and tasteful conducting as well as for his courage in essaying material of such difficult worthiness is Mr. Josten to be unstintedly applauded. He was brought forth on the stage at the conclusion to share deservedly in the approbative sentiment which was bestowed upon all concerned.

W. S.



Remo Bufano's Designs for the Smith College Music Department's Performances of the Monteverdi and Handel Works

COMMUNITY FUSION BY MUSIC

Fifty-Three Groups Unite in Rochester Festival

By Mary Ertz Will

ROCHESTER, May 16.—The first community music festival in Rochester was held in Convention Hall, on May 2, 3, 4 and 5 with two performances on the last day. The festival was under the auspices of the Council for Better Citizenship of the Rochester Chamber of Commerce, with the co-operation of the city government, the public schools, the Eastman School of Music, and fifty-three civic, fraternal, religious organizations and racial groups.

The racial groups attracted the greatest attention, with their colorful costumes, vigorous folk songs and jolly folk dancing. Their singing was far more dynamic, rhythmic and fundamental in its appeal than that of the local church or school singing groups, probably because of the deeper hold that music has on the life of the people in the old countries.

Orchestral Music

Each performance was opened with orchestral music. This was given by the Inter-High School Band, directed by Sherman Clute; the Inter High School Orchestra, led by Karl Van Hoesen; the Eastman School Orchestra, with Samuel Belov as conductor. The last afternoon the combined orchestras of several schools were directed by Karl Van Hoesen, and in the evening Herman Sarachen conducted the Freeman Little Symphony Orchestra from the Hickey-Freeman Clothing Factory.

There followed on each occasion a little pageant entitled *A Century of Rochester*, depicting the beginnings of the city of Rochester. This showed Indians of the Seneca tribe who lived in this vicinity, and the coming of Colonel Rochester.

Wednesday's program brought various high school choruses, and folk dancing by high school groups. Other ensembles to take part, and their directors, were:

Swedish male chorus, Gustave Soderlund; Swedish folk dances, Ceverin Person; Danish and Norwegian folk dances, E. B. Jensen; a German madrigal chorus; the Hochstein School of Music Orchestra, Samuel Belov; the choir of St. Joseph's (Ukrainian) Church, Philip Grushetsky; the combined choirs of the Central and the Brick Presbyterian churches, by George Walton and Harold Gleason; an exhibition drill by the Rochester Turnverein, F. Zitta; combined Episcopal choirs, Warren Gehrkin; and, as a closing number for all performances, a massed chorus in two patriotic songs conducted by Howard Hanson.

Folk Dancing

Thursday evening's performance included singing and folk dancing by various high school groups. Participants and directors were: The Chadwick Chorus, Eva Wannemacher; a Jewish orchestra and a Jewish chorus, Emanuel Balaban; the Eastman Theatre Ballet, Thelma Biracree; a Lithuanian chorus and Lithuanian folk-dancing, Casimir Bazys; the combined choirs of Lake Avenue and Baptist Temple churches, Richard Halliley; folk dancing by pupils of the Rochester School for the Deaf, Florence Zinsmeister; the Badischer Männerchor, L. F. Lang; Frisian folk dancing, Peter Adema; Knights of Columbus Choral Society, A. Conway; the Johnson Memorial Pipe Band (Scotch), Pipe Major, William MacOuat.

On Friday evening the following were heard and seen in songs and



UKRAINIAN CHORUS UNDER LEO SOROCHENSKI WHICH SANG AT THE COMMUNITY FESTIVAL

folk dances: The combined women's choruses of the Teutonia Liedertafel, Arbeiter Sängerbund and Salem Church, directed by A. C. Kroeger; the Eastman Sinfonia Orchestra, Samuel Belov; combined male choruses of Teutonia Liedertafel and Rochester Liederkranz, Ludwig Schenck and William Young; Negro singers from various churches, Mrs. John G. Lee; Wiener Schrammel Quintet (Austrian), Martin Kosak; Echo Polish Male Chorus, by Anthony Milli; St. Cecilia Choir, Joseph Bogacki; combined Polish choruses, Joseph Bogacki; Polish dances, Maryan Wojnowski; and the Eastman School Chorus, directed by Howard Hanson.

Italian Dancing

Saturday afternoon was given over to singing and dancing by high school groups.

Regarding the evening performance, the folk dancing by Italian pupils of the East High School deserves special

mention. So do the Catholic Women's Chorus, led by Otto Luening; the Ukrainian chorus and Ukrainian folk dancing in charge of Leo Sorochnski, and the following groups and directors: The University of Rochester Glee Club, Theodore Fitch; a French chorus, Theodore Fitch; Italian chorus, Charles Dispenza; Italian double sextet of the Fashion Park Clothing Factory, Paul Brigandi; English folk dancing, Marjorie Barnett; and the Festival Chorus, Richard Halliley.

Special mention should also be made of the high school orchestra directed by Sherman Clute, which played between numbers at all performances. The showing made by the schools was altogether most encouraging and inspiring, and leads one to hope much for the musical future. The audiences at all performances were fairly large, and were appreciative of the various efforts, all of which were heightened by an effective background and lighting. The cordial co-operation shown by all

the musical elements of the city augurs well for a greater music week next year.

Credit for the festival idea should be given largely to Miss M. E. Bingeman of the Chamber of Commerce, who saw the undertaking as a means of fusing racial and other groups for better American citizenship.

Officers and chairman of the festival were: Honorary chairman, Mayor Joseph C. Wilson; chairman, James H. Haste; vice-chairman and chairman of the executive committee, Eugene C. Denton; secretary, Miss Bingeman; chairmen—program and entertainment, Arthur M. See; construction and property, Edgar F. Edwards; publicity, Lyman Hart; tickets, William S. Calahan; house, W. Arthur McKinney; door, Ernest R. Clark; vice-chairman, door committee, William S. Calkins; pageant director, Katherine Burns; art director, Gertrude Herde; sub-committee chairmen—choral, Theodore Fitch; instrumental, Sherman Clute; dancing, Herman J. Norton.

STRAUSS SPEAKS OF HELEN

By FEDERICO CANDIDA

MILAN, April 28.—I had the pleasure of an interview with Richard Strauss before he left Milan for Vienna. He spoke of his new opera, *Die Egyptische Helena*, to be produced in Dresden on June 6 and in Vienna on June 11.

A brief résumé of the subject of the plot follows: Helena and Menelaus, returning from Troy after ten years of the famous war, find themselves on the same ship. Helena tries to soften the heart of Menelaus and to win his pardon. Menelaus does not wish to forgive her; he is much more ready to kill her, since she has been the cause of so much woe. But the ship is wrecked, and they find refuge on an island in the Aegean Sea. There they are reconciled.

Arrive in Egypt

Shortly after, they pursue their journey and arrive in Egypt. There everybody falls in love with Helena. A father and his son strive for her favor, and they try to get rid of Menelaus, whose doubts are reawakened. A nymph wishes to make him forget Helena's past by means of a philtre, drawn from the water of the Lethe. Helena, however, will not lend herself to this sort of deception, desiring that Menelaus believe in her fidelity without recourse to magic. Peace is restored between the two when Menelaus learns that he will soon become a father.

Von Hofmannstahl, the librettist of *Helena*, is also writing the book of an opera comique for Strauss. The scene is laid in 1860.

Great enthusiasm was recently

aroused over *Il Trovatore*, which was given an exceptional and authoritative performance, fine and up-to-date, the best production of the current season. Giacomo Lauri-Volpi obtained a magnificent success, unequalled by any tenor in a Roman opera house for many years. In the famous *Pira* aria he sang a most astounding high C from the chest; and our present-day critics, not knowing how to classify it, defined it as a C worthy of Boucardé, the creator of the part of Manrico.

Signorina Scacciati as Leonore sang with the finest and most flexible voice. The vibrant and dramatic Azucena was Signorina Fanny Anita. The baritone, Benvenuto Franci, gave to the Count of Luna a sharp attack and great vigor of tone. Maestro Gaetano Bavagnoli conducted the score with great rhythmic power and with every care for the melodic line and the passionate character which is typical of *Trovatore*.

Another great success was scored by Toti Dal Monte, singing in the *Sonnambula* in the Royal Opera House. The renowned singer gave her interpretation a great delicacy and an absolute fidelity to the Bellini ideal, making the passionate highlights and her masterly coloratura scintillate. A worthy companion of this Amina was the tenor, Tito Schipa, an Elvino whose equal it would be hard to find. The bass, Andrea Monelli, was exceedingly good as the Count.

The opera was conducted by Maestro Gino Marinuzzi; the settings, by Nicola Benois, were very much admired.

Anna Pavlova and her company initiated their Italian tour with presentation in the Lyric Theatre in Milan. The ballets chosen were the following: *Amarilla* (by Glazounoff and Drigo) *Snowflakes* (music by Tsaikovsky), a short Gypsy ballet by Dargomisky, an Egyptian dance by Glinka and other short divertissements.

Miss Pavlova obtained a most marvelous success. She pleased particularly in her power of suggesting moods. The fame of this dancer seemed fully justified to the Milanese public, that saw her for the first time. Laurent Novikoff was also warmly applauded, and other members of her company were likewise lauded and admired. Pavlova reached the pinnacle of her triumph in the famous *Death of the Swan*, to music by Saint Saëns.

Felice Reopened

The Carlo Felice Theatre at Genoa was reopened recently for some special performances in honor of its first centenary. The first production was *Götterdämmerung*, conducted by Maestro Sergio Failoni. It was a most successful venture.

The Intendant Scandiani attending a dress rehearsal of *Turandot* at the Paris Opéra, was thrilled by the singing of the tenor, Thill, to whom the part of the Unknown Prince was confided. Thill is a pupil of Fernando De Lucia, with whom he completed his studies at Naples. Without losing any time, Scandiani engaged this young artist for La Scala.

AURA-MODALITY: A NEW SCALE

Thomas Vincent Cator Explains His System

By MARJORIE M. FISHER

SAN FRANCISCO, May 16.—Is there something new under the musical sun? No! Whatever there is has always existed—but has not always been utilized by man! It has remained for Thomas Vincent Cator, a composer who has always been a melodist and who has wondered whether or not the wild dissonances conjured by some of his contemporaries should be turned off like the unwelcome ring of an alarm clock before one grew accustomed and unannoyed thereby, to evolve a scale and harmonic form that if not actually new in itself at least has a brand new name that the U. S. A. has consented to protect with a copyright!

Aura-Modality is this newest system for evolving new and beautiful effects from the same old musical alphabet, and to the best of the originator's knowledge it introduces a new scale for twentieth century composers to play with.

Mr. Cator's Aura-Modality is the result of long experiment on his part, and it works! At least Mr. Cator's compositions in that mode have pleased and interested those who have heard them, and to date no one has been offended or displeased by them. But Mr. Cator is too wise a man to expect his discovery to be universally acclaimed in any unanimous fashion!

Be that as it may, a long acquaintance with Mr. Cator and his work led to a request that we tell his story, which he did as follows:

Evolutionary Movement

"In presenting this subject it is unnecessary to go exhaustively into the means employed by modern composers, or schools of composers, for the purpose of obtaining new and unusual effects with which to enrich the art of music. The movement has become general. But it is in reality nothing new; for since the time of Monteverdi, and long before, music has been in an evolutionary state.

"We know that at one time the Greeks used only one tetrachord. Then they added another. That was doubtless a very radical move for them.

"The Greeks, however, possessed qualities in their art works which have made them imperishable for all time, and a standard by which to judge the art of every age. They had a wonderful sense of form and outline combined with perfect conception of symmetry, balance and relative proportion.

"In the Greek music the predominating characteristic was the modal feeling. They felt the need of reaching down into the heart of things. They gave their fancy and imagination full sway, but with their deeper understanding of nature they were imbued with that subtle sense of selectivity which is so manifest throughout the entire realm of natural phenomena: the eternal appropriateness of things in their relations to one another.

Proper Environment

"The Greeks perceived that everything existed and moved in its proper environment; that things were not just haphazard, but each had its particular significance in the universal scheme.

"Observing that the earth itself was but part of a solar system of which the sun was the center, they could not help but understand the interdependence of things. From this they deduced that all perfect systems should revolve around, or be dependent upon, a given center, as in the case of the sun and moon, there should also be a secondary cen-

ter or influence—or more than one of these.

"The application of this knowledge and understanding to their system of music, led to the creation of the modes wherein each scale had its pivot centers. In this, then, they showed as perfect a sense of proportion as in all other branches of art.

"Physical man has his brain and his heart. These are the two great centers of his bodily system upon which everything else is dependent. With spiritual man we would call them spirit and thought.

"The logic, therefore, of founding a musical system upon a basis of modes with their definite centers is as old as old as the 'music of the spheres,' and as right in conception as is man himself.

"Now opposed to this are certain other theories and practices in modern music, such as the use of the duodecuple scale without a tonal center, sometimes called 'atonality.'

Another is the practice of empirical methods carried to unlimited degrees.

"In the hands of heaven storming genius, either one of these methods may be used to good effect, at times. But they are certainly dangerous weapons in the hands of the composer who is seeking only for novelty and sensation. And even in the hands of the most gifted they may lead—God knows where! For it is only a step from the sublime to the ridiculous, or shall we say—a misstep. And when one begins wandering around with no definite place to go, or no definite place to return to, he is very apt to go wrong.

"Of all the arts music is the most vague. Therefore it needs the firmest foundation constructed of understandable material.

"One of the greatest factors for making music comprehensible is the mode, or tonality, in which a composition is set forth.

"When I first listened to Debussy's music, I realized that he had something new; something that possessed a sort of elusive, insinuating charm which could not be denied. This was the whole-tone scale with its mode derived therefrom. But it was also evident that monotony resulted from the too constant hearing of that mode alone. This is because there are only two possible triads resulting from the scale, or rather from any one scale—and only four possible triads altogether. So it became necessary to mix diatonic chords and passages with it constantly, in order to derive sufficient contrast.

"Scriabin, in his work, also created music which conveyed a definite modal feeling. He worked along the lines of overtones, but his scheme was in reality a chordal scheme. His might have been called the dominant mode.

"Now some of the composers working along what is at present called 'ultra modern' lines, have cast aside the idea of modal feeling entirely. They have atonality, or a mixture of atonality and polytonality, as their sole means of expression. Others, somewhat more conservative, have retained a so-called tonic with their use of the duodecuple scale.

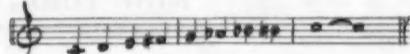
"But it seems to me that the duodecuple scale was best used as, for instance, by Wagner, Richard Strauss and others, as an adjunct to the diatonic scale for the purpose of chromatic modulations and forms of expression when and where desired.

"In using the duodecuple scale your tonic must be borrowed from some modal scale, or you can have no real feeling of modality. Your triads and sevenths are alike in all keys. The

sense of the mode is lost unless it is stolen.

"But I have been impressed for a long while that there must be a scale in our musical system which retained the strongest points of the diatonic scale mode, and yet had the additional richness found in the best modern tendencies.

"And so I was moved to try the scale which I now call the aura-modal scale, and which is made up of all the notes included in the sixteen harmonics between the compass of four octaves. The scale has never been mentioned in any treatise on harmony, ancient or modern, which I have seen. And I have read everything in the past few years which I could possibly get hold of. The notes, of course are well-known to everyone. Not so the experiments which I have made, and the mode which I have found to exist. Here is the scale:



EXAMPLE 1

"That the results possible to achieve from the use of this scale are not only remarkable but exceedingly effective, there is no denying.

"As will be seen the scale is one of eight notes, instead of seven as in the diatonic, or six in the whole-tone scale, or twelve in the duodecuple. It is composed of four whole tones and four half tones. But these are not in regular formation as in the case of putting tetrachords together. However, the formation is absolutely logical, because the half tones cluster together toward the top, just as harmonics cluster together toward the top when a fundamental low tone is struck.

"The first observations I made about this scale were these:

"It has the same tonic triad as in the diatonic system.

"It has the same dominant triad.

"It has no sub-dominant triad.

"It has not a dominant seventh, in the sense of a chord with a minor seventh from the root resolving to the third of the tonic triad, or elsewhere. Its dominant seventh has the major seventh from the root leading upward to the fifth of the tonic triad. And this is what the ear requires when you use the mode.

"The notes F natural and A natural are not in the scale of C major.

"The whole-tone scale is included within it, but instead of having just a few chords as does the whole-tone scale, the aura-modal scale has an infinite number and great variety of possible chords without going outside of the mode, or going to any unlimited extremes in chord building.

"Because of our system of notation the black notes are interchangeable at times for the purposes of greater fluency. That is to say: B flat may become A sharp, or A flat may become G sharp. This enharmonic changing is done in all modern music. But the notation in this mode is as a rule much simpler than in the diatonic mode with its constant chromatic problems.

"Following is the series of triads resulting from the scale:



EXAMPLE 2

"Play them over a couple of times and note the effect carefully.

"Now take the scale and see how it reverses.

"Starting at C and going in opposite directions you notice how perfectly every interval blends. When you arrive at the dominant note you have reached it with both hands simultaneously. Now start at C in the left hand and E in the right (a third above) and you will find the results equally as effective. Also if you start at G in the right hand, a fifth above the C in the left hand.

"Next play the triadal chords against the scale in opposite directions—either way, it does not make any difference, and notice the very extraordinary and delightful effects. In the same manner play two notes of the scale against each chord; then three notes of the scale:



EXAMPLE 3

"If the A were natural we would have the same chord that Scriabin uses in his Prometheus. As it is the chord is not a new one. Most of the chords used in aura-modality are not new in themselves, but they are new in their relationships. Consequently the effects are new.

"Here is a splendid chord built up of unequal fourths upon the dominant. Any portion of it resolves perfectly into the tonic triad:



EXAMPLE 4

"Of course it is possible to obtain any effect by chromatically borrowing chords from other keys than the one in which you are working. But where this is done it must be accomplished with careful consideration for the feeling of modality, which is very strong. So true is this that the sudden use of the dominant seventh, or a subdominant triad, causes a feeling of revulsion. They are out of place in the mode, and unless used as passing chords on a weak beat give the effect of the composition being suddenly thrown into the diatonic mode. For this reason they must not at any time be used cadentially.

"The scale and the mode give the suggestion of thematic material which is of itself, and sufficient unto itself. Some passages, of course, could be used in either mode. But there is such a difference in relationships that where real diatonic effects are desired, aura-

(Continued on page 22)

The Literary Mind

MUSIC is always the first art to win recognition because it is most easily comprehended and is chiefly emotional in its appeal."

Thus spake Mr. Harry Hansen in the book column of the esteemed N. Y. World a few days ago. He uttered one of the favorite axioms of the gentlemen who browse in books. It is blandly reiterated every day in books, reviews, critical asides, columns and at literary teas. The axiom is patronizingly flung at musicians who have the misfortune to wander into bookish gatherings. It reflects a popular and widespread misconception and it is in essence one of the most fundamentally absurd and infantile notions entertained by the literary guild.

We have never been able to fathom the curious manner in which the literary mind works when it encounters music. We are not referring to Mr. Hansen whose misstatements we simply appropriate as the expression of a very prevalent misconception. Perhaps you recall the experiment made many years ago by—according to our memory—the Times.

"Go," said the editor to the young reporter, "and find out what is the best music."

The young man went.

"What do you think is the best music?" he asked the wayfarer.

"Why," was the invariable and indignant reply, "the best music is the music we all love and reverence and enjoy."

But there ensued such a staggering disagreement on just what is the best "music that we all love and reverence and enjoy" that the editor gave up in despair.

An Unsolved Mystery

Most writers regard music with a rather patronizing air. In any official capacity their intellect is apt to disdain music although their senses are far from unresponsive to the art. But why is it that many very fine writers, with a most sensitive appreciation of achievements in their own field, never sense the beauty of design, the perfection of structure and the amazing developments encountered in great music.

A number of writers who are most alive to the musical quality of fine prose display the musical appreciation of a five year old infant when they bring their critical faculties to bear on the field of music. There is no reason, of course, why they should be good music critics. But for some obscure reason music is the one art upon which everyone considers himself an authority. In the whole field of fiction dealing in even a small way with music there is scarcely a handful of volumes whose comments on music are not ridiculously phrased and are not worth the attention of the rankest amateur. Romain Rolland, George Moore and one or two others are exceptions of course. Among contemporary writers Margaret Kennedy with the *The Constant Nymph* of a few seasons ago perhaps most capably interpreted certain aspects of the musical mind and nature.

One might think that writers of a profoundly romantic vein would find some bond of sympathy in music of the same character. But there is seldom any analogy between literary and musical qualities of appreciation. We find Joseph Conrad's favorite composers are Meyerbeer and Bizet instead of Beethoven, Brahms or even Wagner (whose music he detested) as one might expect.

The Literary Mind

The literary mind has a vague conception of music as some sort of sensuous accompaniment to moonlight and the lovelorn, to lush summer nights, to a sentimental backwash of all that was soft and mentally flabby in the romantic half of the nineteenth century. On almost every occasion when music is commented upon in modern fiction it is done so either with fatuous mooning or worse still with the blasé sophistication of utter ignorance.

In reality music is the youngest of the arts and its appreciation is still limited to a comparatively small group of people. Yet Mr. Hansen remarks that "it is always the first art to win recognition because it is most easily comprehended." In terms of Tin Pan Alley—yes. In terms of serious music the statement is obviously absurd. Literary appreciation in this country has spread with ten times the rapidity of musical appreciation. As in any other art, actually to develop an appreciation of the finest and best in music is a most difficult art in itself. To justly comprehend the tonal cathedrals of Bach, Beethoven, Brahms and the symphonic masters requires mental equipment and perceptive qualities of a high order. Discriminating appreciation of what the masters of

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NEW YORK, MAY 19, 1928

music have done is still reserved for a very small aristocracy of music lovers.

"Chiefly emotional in its appeal" is the red rag waved by the literary lights. This is a careless and unjust way of stating that music's appeal is to the sensibilities which in turn awake and stimulate the intellectual faculties. It is obvious for instance, that music stimulates the imagination tremendously. And it seems to us that in this realm of paramount importance music is supreme. The literary field is always inclined to pay undue tribute to purely intellectual processes and perhaps this accounts for their attitude toward music.

Mr. Hansen's statement at the head of this column is a perfect illustration of this attitude. It is wrong on the first two counts and only partially right on the third.

IN according a gracious reception to Mme. Novello-Davies, Dr. Leigh Henry, MUSICAL AMERICA's London correspondent, and the Welsh singers with whom they are associated, the King and Queen of England have carried on a tradition that had its roots in Tudor days and was notably sustained by Queen Victoria.

Queen Victoria, indeed, did not scorn to play accompaniments for Jenny Lind on one occasion, and other commoners in choirs at special command performances. Yet even Queen Victoria, as a young princess, found there was no royal road to music when an exacting teacher supervised her piano practice as sternly as if she had not been destined to rule nations.

The results of Musical America's prize symphony contest will be announced in an early June issue. All scores entered in this contest will be returned. Owners of scores are requested to send in their correct addresses if these have been changed since the scores were sent in.

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AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

By HOLLISTER NOBLE

UP early a week ago and to Northampton, Mass., with a ribald crew in a 1918 Cadillac (cash value \$101.03. To the best of my knowledge and belief this was a touring car.)

After paying plenty at the town inn we wandered in very tardily at the Academy for the performances of Monteverdi's "The Combat of Tancred and Clorinda," followed by Handel's "Xerxes." New York delegates included Oscar Thompson, Pitts Sanborn and Mr. and Mrs. Bob Simon, also Herbert Peyer in the aisle trying to keep warm with a coat over his shoulders. All eyes focussed of course on Starboard box number 1 where sat Mistress Geraldine Farrar, regal and smiling, with several friends.

After the performance all went Alpine climbing to 95 Round Hill and Werner Josten's charming home. Werner, head of Smith College's lively music department, dispensed refreshments and conversation to an enormous gathering of lights and lesser lights from New York, New England and way stations.

As usual the Carnegie medal or an accurate stopwatch is hereby recommended for Frank Perkins, the indomitable head hunter of the Herald Tribune. Frank can't bear to go to bed. After the show he grew restless, chartered a car with two other victims, drove to Springfield, caught the 2:57 A.M. for New York, slept an hour or two in the Grand Central yards, and found he had plenty of time for Mass and a couple of Sunday afternoon song recitals.

The Phantom of the Opera

APPARENTLY it took "orchestral dramas" and the Cleveland Orchestra to raise the ghost of Oscar Hammerstein. Right after the above show it was seen walking around the dressing rooms. It seems—according to a couple of ghostly rumors—that Oscar has been strolling around the Manhattan opera house which he built a score of years ago, and drawing pictures on the wall which according to a recent watchman who hurriedly severed his connections with the house "were not on the wall yestiddy."

Another watchman reports finding a tall silk hat with the initials "O. H." in a storeroom and several other night walkers hired to guard the house have had been seeing things at night and getting attacks of nerves.

Personally we don't believe this ghost story for a very obvious reason. No one has yet smelled Oscar's cigar in the venerable house. Anyone who ever encountered one of Mr. Hammerstein's cigars will bear witness that if no one smelt it in the Manhattan Opera House this means that Hammerstein's ghost couldn't have been within 25 miles of the place.

A Gruesome Tale

Very recently the Beethoven Association raised funds to have renovated a very famous piano they had acquired which once belonged to the incomparable Ludvig. The delicate duties of renovating the historical instrument were delegated to Miss Lotta van Buren who has developed this profession to a high art.

So Lotta prepared to renovate Beethoven's piano. Presumably the piano had not been touched since the great days of the Master. In its vitals were found bits of paper and minor impedimenta.

But greatest of all discoveries were two perfectly preserved and—report has it—beautifully formed mice. Mice! and in Beethoven's piano. One was found on an E flat in the treble and the other on G in the bass.

Miss Van Buren held a series of conferences. Should the mice go to the museum or should they remain the property of the Beethoven Association? For over a hundred years the little animals had quietly rested in Ludvig's piano. Finally a lovely little mahogany casket was fashioned by the versatile Miss Van Buren. It was skillfully lined with white satin. Beethoven's two mice were placed therein, and Harold Bauer, president of the Beethoven Association, was notified of the impending presentation. At an elaborate ceremony in the Town Hall the renovated piano was presented to the Association and then came the mice. The great audience was visibly moved. Mr. Bauer read a touching poem written by Miss Catherine Bamman and generously credited to Miss Van Buren. Afterwards tribute was paid to Miss Van Buren as an excellent renovator, undertaker and poet.

Meanwhile the Beethoven Association wonders what to do with the mice.

MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

Strange Doings down at the Civic Repertory Theater last week! You know that Anthony Bagorozy has been presenting more or less grand opera on Eva Le Galliene's stamping ground. His company, which I hear is not at all bad, gave the *Elisir d'Amore* a couple of weeks ago, and it met with such a lot of what the reviewers call *Plaudits* that a repetition was deemed advisable. A week ago Sunday, a Large and Enthusiastic Audience was assembled for an afternoon of Donizetti, and was in process of getting larger and more enthusiastic some few minutes after starting time.

Well you never will guess what the trouble was! It seems that those nasty actors and actresses and theatrical people of Miss Le Galliene's company—out of pure professional jealousy, without a doubt—had made off with not only those articles of stage illusion which rightfully belonged to their nefarious profession but also with the very necessary equipment that differentiates opera from a Sunday Night Concert.

This was quite a test of operatic resource, wasn't it, dear readers? But none are so redoubtable as the performers in just this type of entertainment. What did those daring singers do but suggest that *L'Elisir* be given in street clothes and without scenery!

I wish I could have been an excited witness of what would have been the first opera in modern dress. Unfortunately, just as the company was about to get under way, some curious member of the orchestra was so impolite as to ask where his music was. Several of the other players, who up to this time had taken no part in the conversation, then took up the same cry. There was considerable uproar, you can well believe. Anyway, Mr. Bagorozy decided not to give any matinee performance.

Maybe his next operatic afternoon will be a benefit performance for Eva Le Galliene's Theater.

The One Elman Story

Mischa Elman, his wife, violin, and baby daughter arrived in New York the other day on the Paris. Mischa has been playing extensively in Europe. Curiously enough, a day or two before Elman's arrival, I spent an hour with a conductor of one of our big symphony orchestras.

"Have you heard any good stories about Elman?", I asked, after we had gossiped about some of the brethren in Philadelphia and New York.

"There is really only one Elman story," replied my host, scowling at a picture of a rival of his displayed in a concert program on the table.

"You probably know it. Where was it? Kansas City? St. Louis? Out there somewhere. And some time ago.

"For Elman gave a recital . . . and played beautifully. And by the way, a certain Jascha Heifetz was also on his way to give a recital there. After Elman's program was over there was the usual rush of admirers to the artist's room. A very young lad approached Elman and asked for his autograph. Mischa finally gave it to him."

A few weeks later Elman returned to town. The same lad sought his autograph again. He got it, although Elman was sure he had seen the boy before. As he was leaving town that night this same lad accosted him in the lobby of his hotel.

"Mr. Elman, before you leave town won't you give me your autograph?"

"For Heaven's sake, boy. Haven't you had my autograph several times before? What's the meaning of this?"

"This is only the third time, Mr. Elman," was the reply. "I'll tell you what it is. A friend of mine and I are both studying the violin. And I have a bargain with him that if I'll give him three of your autographs he'll give me one of Heifetz."

As Brother H. T. Webster has it these were probably "the events leading up to the tragedy."

Away with Coat-Tails

I have a letter from a female correspondent which may interest you. It deals with a moot question, which I, personally, am going to side step for a while. Here you are:

"My Dear Mephisto:

This is a protest against monotony, discomfort, ugliness and tradition. All of those four bugbears could be dispensed with if only masculine piano players would discard the formal full dress suit—wait a moment—in favor of a more picturesque, and decidedly more comfortable costume. My heart aches to see the thousands of virtuosi who stride upon the platform, ease themselves onto the piano bench, flip two bothersome coat-tails out of the way, and begin to expend their muscular strength of arm upon the keyboard, hampered by tight coat sleeves which catch at the shoulder, bind at the elbow and become positively oppressing at the wrist.

"Women have always had the best of it here. Flowing, gracious sleeves or no sleeves at all; draperies which fall naturally into pleasant lines; bodices which impose no restraint upon the feminine shoulder. Think of color, too, and the possibility, already realized, of appropriate costumes for each mood of the music.

"I would recommend, as a substitute for the restrictions of a dress suit, something modest at first, in the way of a Russian blouse, with loose shoulder seams and sleeves which would interfere with the play of biceps not at all. The trousers could be baggy ones to conform—leg muscles must also be free to energize the potent pedal. Infinite possibilities are suggestible from this basis—let every pianist work out his own costume and develop an individual style.

"So strongly did I feel upon this subject that I interviewed a few famous gentlemen in regard to the abolishment of the dress suit, and these are some of their expressions:

"'Down with the dress suit! Freedom for the elbow!'—Ignoble Hammerhard.

"'Coat-tails have always been the bane of my life. I am heartily in sympathy with your project!'—Serge Keystrum.

"'I shall immediately put my soup

and fish in moth balls and get a Roman toga, as per your suggestion!'—Josef Pedaloffsky.

Hertz from California

MR. ALFRED HERTZ, as genial youthful and enthusiastic as on the day thirteen years ago when he left New York to take over the conductor's stand of the San Francisco Symphony, recently stopped in New York long enough to visit a few friends and to chat with his colleagues, Serge Koussevitsky of the Boston Symphony and Frederick Stock of Chicago. Mr. Hertz consumed gallons of soft drinks and he still smokes the strongest cigars found east of the Rockies.



TOP TO BOTTOM: ALFRED HERTZ

Alfred Hertz has enjoyed 25 years of pretty continuous activity. He was born in Frankfort-on-Main, and as a youth was for several years a pupil of Raff's. When he conducted at Breslau, he became an assistant at several German opera houses and at Covent Garden. From 1902 to 1915 he conducted German opera at the Metropolitan Opera House including the first performance of *Parzifal* and *Salome*. And then Mr. Hertz and his famous beard journeyed westward to the Golden Gate.

After a visit with Mr. Hertz the other day and after he had testified to his congenial years on the coast, and to the progress his orchestra has made, I asked him what it was that intrigued him most in considering the personnel of his orchestra.

"Women," replied Mr. Hertz, gazing at a formidable cigar.

Let me present Mr. Hertz on the subject of women in symphony orchestras.

"I wish," began Mr. Hertz, "that I had the opportunity to convince my colleagues of the value of feminine players in a large orchestra. We have about nine women in the San Francisco Symphony and the results of this policy along so many different lines has both amused and amazed me. At first I was frankly doubtful about this factor in our organization. All our women players are in the string section; some excellent cellists and violinists. First, they are excellent artists. But, speaking feelingly as a conductor, their next greatest asset is the fact that their presence makes the rest of the personnel extremely sensitive to call-downs and scoldings. With men only in the orchestra let someone in the brass section make a mistake during rehearsals, and the resulting argument doesn't ruffle

their dignity at all. But—tell a trumpet player he doesn't know how to play his instrument and with nine women seated about him the screams from his wounded pride will rend the air.

Seriously, the presence of these ladies quite apart from their artistic worth is an excellent influence in every way. In some subtle way they improved the morale of the entire orchestra, put each individual on his good behavior and thoroughly won over the prejudices of groups who had opposed the innovation. I might add as a fashion note that the ladies in question always dress in black for performances with no rings or jewelry of any kind.

"As for the orchestras as a unit I only wish that distance did not prevent me from paying professional visits to a number of the Eastern centers. It would be a pleasure for all of us to show you what we have been able to do in the past 13 years.

"Including my thirteen years of musical activity in New York and at the Metropolitan Opera House I seriously consider my San Francisco work the most valuable and the best I have ever done.

"Last winter we gave seventy public concerts. The orchestra has ten weeks of summer concerts; we are busy making new records all the time, and we are almost ready to move into an expensive new home ready June 1st which is being built to house our summer concerts and opera. There is no reason why we can't have an all year season in San Francisco. The summer is cool with a good deal of cloudy weather. In fact it is often possible to work up more interest in summer performances than at certain times in the winter when the mild sunshine sends everyone to the beach or golf links. Last season we had an interesting time exchanging two concerts with the Los Angeles Orchestra. The musical public on the West Coast is growing enormously. Every time we move up and give a concert in the auditorium this immense place, seating 10,000 people is jammed. That is a remarkable demonstration of music appreciation on the part of a city the size of San Francisco.

"Then of course there is the San Francisco municipal chorus I founded five years ago. There are now five hundred voices in this choir we gave six concerts this last spring in a joint festival with the orchestras.

"This is my first vacation in three years and I intend to enjoy it.

"I can't discuss my congenial work without paying tribute to Mr. J. B. Levison who is now the president of the San Francisco Symphony and has done so much for the orchestra in innumerable ways. I can't help feeling very deeply that the field of music on the west coast is most refreshing and congenial to work in and that it is even richer than any other region in its possibilities for the years to come.

Expecting to enjoy his vacation too, is your

Mephisto



RETHBERG

DETROIT

The gods that made her lovely endowed her further with a voice which has precisely the shades of gold and of silver and of white that ornamented her person. . . . Anyone desirous of filling both his eye and ear is urged to go and hear Mme. Rethberg.

—*News, Mar. 9, 1928.*

BALTIMORE

She is a singer of secure and adroit technical skill, with a voice of lyric sweetness and even range. Her tones are warm and rich, and with exceeding deftness she applies a variety of tonal color in whatever song she may be presenting.

—*Sun, Jan. 24, 1928.*

KANSAS CITY

In it all the singer employed her voice as a violinist might employ his violin tone. There was a multiplicity of shadings, discriminately used. Her phrasing had pertinency, her accents were intelligently placed, there was no distortion either of the vocal line or the rhythmic structure. It was an evening to be remembered for a long, long time. —*Times, Feb. 17, 1928.*

ST. PAUL

In the fresh exuberance of her vivid and colorful personality, the effortless ease of her manner of singing, and with a voice of the most extraordinary purity of tone, Elisabeth Rethberg holds place among the few great artists of the present day. In her performance one senses an inherent joy, although when occasion demands, there is displayed a dramatic fire and emotional intensity.

—*News, Apr. 6, 1928.*

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Festival Held in Oakland

Mrs. Coolidge Sponsors Mills College Events

OAKLAND, CAL., May 16.—Through the generosity of Mrs. Elizabeth Sprague Coolidge, a notable festival was coincident with the dedication of the new hall for chamber music at Mills College.

Dr. Aurelia Henry Reinhardt dedicated the hall on the morning of April 19 and introduced Mrs. Coolidge. The musical program included Domenica Brescia's suite for flute, oboe, clarinet, bassoon and piano, played by the Ensemble of Wind Instruments of San Francisco and Mrs. Coolidge, to whom the score is dedicated. Beethoven's quintet Op. 71, for flute, oboe, clarinet, horn and bassoon was given a careful reading by the Ensemble. Anthony Linden, Cesure Addimando, Harold Randall, Walter Hornig and Ernest Kubitschek. Mr. Linden, flutist, and Benjamin Moore, pianist, played the Bach sonata in A minor. Charles Lefebvre's suite Op. 57 was heard to advantage, and the program closed with Pierne's sonata da camera, written in memory of Louis Fleury and dedicated to Mrs. Coolidge, this for flute, 'cello and piano. Mr. Linden had the co-operation of Walter Ferner and Mr. Moore in this number.

Two-Piano Program

In the afternoon Guy Maier and Lee Pattison were heard in a two-piano recital. They played music by Schubert, Mozart, Haydn, Brahms, Stravinsky, Eichheim, Chopin and Mozart-Liszt.

The next morning the Persinger String Quartet of Santa Barbara was heard in the last concert given in the Bay district by this estimable group. Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner played Schubert's D minor quartet, a quintet by Arthur Bliss with Cesure Addimando playing the oboe, and Dohanyi's quartet in D flat, Op. 15. The quintet, dedicated to Mrs. Coolidge, had its first American hearing on this occasion.

The last program was given by the Smallman A Cappella Choir, John Smallman conducting. On the program were Sumer is icumen in and works by Bach, Palestrina, Monteverdi, Schubert. Obbligati were sung by Erma DeMott, Rosalie Phillips Miller, Joy Kingan and Ruth Somerindyke.

About Mills College

Mills college is one of the oldest colleges for women in the United States. Luther B. Marchant is dean of the music department. The head of the theoretical branches is Domenica Brescia. George Stewart McManus, pianist, is a member of the faculty.

One of the first official acts of Dr. Aurelia Henry Reinhardt, president of the college, was to start proceedings for better housing conditions and equipment for the music department. As a monument to her vision, energy and to the co-operation of Mills College faculty and friends, there stands a beautiful structure. This building, not quite completed, will cost \$250,000. It is of Spanish type and was designed by Walter H. Ratcliff, Jr. The facade is of cut stone. The concert hall seats 600. It is acoustically perfect, and is decorated in the modern style by Ray Boynton, California artist.

A. F. SEE.

THE HAGUE, April 30.—The Society for Contemporary Music has invited Ernst Roter to present compositions of his for piano and chamber ensemble. Roter's Carneval and Sinfonische Suite for piano and orchestra will be played in Utrecht, with the composer as soloist.

FINAL EVENTS ON KANSAS CAMPS

By FREDERICK A. COOKE

PITTSBURGH, KAN., May 16.—The festival at the Kansas State Teachers' College culminated in the annual high school music contest, which was won in the solo events by Joplin, Mo.

More than 200 solos and quartets were included in the schedule. The Missouri city won five first prizes, two seconds and two thirds. Helen Marshall of Joplin won both the violin and the soprano contests. Fort Scott, Kan., with two firsts, one second and four thirds, and Pittsburg, Kan., with two firsts, two seconds and no thirds, were next in the winning line.

The judges were Dean Holmes Cowper, Drake University, Des Moines, Iowa; Arthur E. Uhe, head of the violin department of Bethany College, Lindsborg, Kan.; Henry Purmort Eames, Chicago, and John A. Selby, music editor of the Kansas City Star, Kansas City, Mo.

More than 2,500 students took part in the various orchestra, band, glee

club and mixed chorus events. All manner of conveyances were used to reach the contest scene, from railroads and high-powered motor buses to bicycles. Walter McCray, head of the music school, in the State Teachers' College, was general chairman of the festival.

In orchestra, the winning cities were: Fort Scott, Kans.; Joplin, Mo., and Pittsburg, Kans. In band, Joplin was first, followed by Parsons, Kansas, and Fort Scott.

Thursday evening Arthur Hackett, tenor, gave a recital in Carney Hall. Friday night he was heard in a performance of Messiah in collaboration with Signe Becker, contralto; Ruth Rodgers, soprano, and Rollin Pease, bass; Walter McCray, conducting. Della Kriegshaber, of St. Louis, was Mr. Hackett's accompanist in the recital.

The chorus of the College, under Walter McCray's direction, was heard in a program made up of such works

as the following: Henry Hadley's The Play Song, from the ode Music; Carl Busch's Paul Revere's Ride (conducted by the composer); the prayer and finale from Lohengrin, and solos and choruses from La Gioconda. Soloists were Marjorie Jackson, soprano; Minna Dorn, contralto; Clyde Niebarger, tenor, and Rollin Pease, bass.

The children's chorus was trained by Gabriella Campbell; Rhetia Hasselberg was concertmaster; Miriam Welty, organist, and Rose Buchanan, pianist. Virginia Dolan of Joplin was accompanist for the contests.

Owing to lack of space the contests were held in Carney Hall and the gymnasium. Next year the new music hall, to cost \$150,000, will be completed.

Towns and cities entered in the contests were Joplin and Carterville, Mo., and the following cities in Kansas: Pleasanton, Cherokee, Neodesha, Pittsburg, Independence, Parsons, Fort Scott, Cherryvale, Altamont, Baxter Springs, Girard, McCune.

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KOCHANSKI
BARRERE

LITTLE SYMPHONY

CLUBS MEET IN ALTOONA

ALTOONA, Pa., May 16.—The tenth annual convention of the Pennsylvania State Federation of Music Clubs was held from April 17 to 20, with headquarters in the Penn-Alto Hotel. Mrs. F. Woods Beckman was general chairman. The total attendance was about 300, the Altoona Music Club being host.

Officers were elected as follows: President, Mrs. W. C. Dierks of Pittsburgh; first vice-president, Mrs. H. H. Haver, State College; second vice-president, Mrs. A. L. Davenport, Wilkes-Barre; third vice-president, Mrs. Samuel W. Cooper, Philadelphia; secretary, Mrs. T. C. Donovan, Pittsburgh; treasurer, Mrs. Frank I. Luckenbach, Philadelphia; auditor, Mrs. Harry A. Mackey, Philadelphia; historian, Mrs. Joseph Mitchell, Lewistown. Those appointed to the state board of directors are Mrs. F. Woods Beckman, Altoona; Mrs. Will Earhart, Pittsburgh; Grace Houseman, Philadelphia; Mary Guthrie, Indiana; and Mrs. D. H. Conway of Uniontown.

Welcomed By City

Mayor J. J. McMurray extended greetings from the city at the first session, when Mrs. H. C. Miller, president of the Altoona Music Club, presided. The state boards met under the presidency of Mrs. W. C. Dierks, and T. Carl Whitmer of Pittsburgh spoke on Ultra-Modern Music. Violin solos were played by Russell W. Gerhart.

In the evening, the Altoona Music Club chorus of 125, under the direction of Mrs. J. H. Roberts, presented Mendelsohn's Elijah in the First Methodist Church. Soloists were Nora Fauchald, Delphine March, Robert Elwyn, and Rollin Pease. Accompanists were Florence Douglass Nugent and Laura Flegal.

Luncheon and Reports

Mrs. H. H. Haver, president of the central region, presided at a luncheon the second day, Altoona, Patton, Lewistown and State College clubs being hosts.

Reports were made by Etta Hamilton Morris, on Federation, Past, Present and Future; Mrs. C. N. McHose, on the study course department; Mrs. H. G. Heiner, program exchanges; Mrs. E. B. Lee, junior clubs; Mrs. Thomas K. Ober, assembly; Mrs. Mark D. Ring, music in the home; Mrs. C. H. Jaxtheimer, state secretary; Ida K. Bauer, state treasurer; Genevieve Cleveland, Mrs. H. H. Haver, Katherine L. Mundorf, Mrs. F. F. Rohrer, and Mrs. Dana Watrous.

At the Blairmont Club the delegates heard a performance of Mae Davis Fecher's The Hills of Gruzia, accompanied by Charlotte N. Kunzig. The Barker String Quartet played. The song Pennsylvania, by Mrs. F. F. Rohrer, opened the day. Lee Hess Barnes spoke of the music festivals held at Conneaut Lake.

A recital was given in the Patton Presbyterian Church by Daniel Ericourt, and an organ concert by Gordon Balch Nevin, assisted by Alan B. Davis, baritone.

The feature of the afternoon session

was the appearance of Harold V. Milligan, executive director of the National Music League, who gave an address on What Price Glory. Mrs. R. E. Good entertained the guests at luncheon.

A contest was held between two family groups, the Koelles and the Kesters, the latter winning. Mrs. J. C. Kester, J. C. Kester, and Billy Kester, Katherine Koelle Chronister, Elizabeth Koelle Kaufman, Albert H. Koelle, Harry S. Koelle and William Koelle Chronister participated.

In the evening the Altoona Music Club presented Margaret Hamilton, pianist, in recital.

Officers Elected

The third day brought the election of officers and the arrival of Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs. Mrs. Benjamin F. Maschal, Mrs. T. C. Donovan, and Mrs. L. N. Skemp spoke. Mrs. Thomas K. Ober and Mrs. Ophie Wertz Selders entertained at luncheons.

With Mrs. E. B. Lee presiding, the afternoon session opened with a talk by Julia Williams, national junior chairman. A program was given under the direction of Mrs. A. S. Brumbaugh.

In the evening a composers' program was presented. Included were works by T. D. Williams, Arthur W. Glunt, Isabel Biggs Kirk, Harold H. Barker and Mrs. Marion Bigler Good. The feature numbers were Slumber Songs of the Madonna, given by the Tuesday Musical Club Choral of Pittsburgh, Dr. Charles N. Boyd conducting, and a suite for orchestra by Mr. Barker, rendered by Altoona performers. Taking part were Mrs. C. H. Aufhammer, soprano; Elsie Breese Mitchell, pianist; Mary Redmon, cellist; and Christine Adams Jones, violinist. The orchestra played Mr. Barker's Mountains, conducted by the composer. Other artists on the program were Henrietta M. Bodycombe, Mrs. Mark D. Ring, Elizabeth Gest, Martha L. Roberts, Christine B. Winter, and J. Humphrey Roberts.

Banquet Is Held

The convention came to a close with a banquet. Mrs. Kelley spoke on New Federation Vistas. George Kirk, baritone, and Virginia Kendrick, contralto, both of Pittsburgh, appeared, as did Geoffrey O'Hara of New York.

A conference of junior clubs, with Mrs. E. B. Lee presiding, was held after the banquet. The Altoona Junior Music Club presented a program by Jeanne Walker, Ralph Stevens, Kathryn Louise Deisher, Dolores Ullery, Jean Kline, Eleanor Burd, Ruth Lucas, Nan Laudig, Phil Pensyl, and the Altoona High School Orchestra.

Resolutions expressed thanks to the Altoona Music Club, Mayor McMurray, the Altoona Chamber of Commerce, the clergymen, Mrs. F. Woods Beckman and her committee, Mrs. J. H. Roberts, the chorus, Mrs. Ralph Good, the Altoona Junior Music Club, the management of the Penn-Alto, the Altoona newspapers, William F. Gable Company, and Myers Brothers. The resolutions were signed by Mary Alice Turner, Nettie Wilcox Griswold, and Sarah E. Bogg Borton.

RECEPTION IN OMAHA

OMAHA, NEB., May 16.—A musical and reception was given recently by the trustees and advisory board of the University of Omaha School of Music, honoring Noel J. Logan, newly appointed director of the music department and the University's president, Karl Wettstone. The reception was held in the music auditorium of the University. Louise Jansen Wylie, soprano, sang two song groups accompanied by Mrs. Karl Robert Werndorff. Corinne Paulson Thorsen, pianist, gave solos. M. G. A.

SYRACUSE COLLEGE RECITAL

SYRACUSE, N. Y., May 16.—An interesting series of spring recitals is being held at the College of Fine Arts, Syracuse University. The first program was given April 24, by George Smith of the piano faculty. This was followed by a public recital on April 25. Beginning April 26, graduating recitals were given, the first by Marjorie Ada Wetter and Alice Watkins Gibbs. Following events were: May 1, Frances Watson Matthews and Helen Kathryn Schanzle; May 4, Clara Margaret Metz; May 8, Ardis Iona Atkinson and France Watson Matthews; May 11, Jeannette B. Hershfield and Dorothy Yvonne White; May 15, Mary Ames Becker; May 16, a second public recital. Future dates are: May 17, the Women's Glee Club; May 18, Alice Louise Shields and Rexford L. Reid; May 22, Helen K. Schanzle and Rosamond G. Tucker; May 25, Mary Ames Becker; May 29, Mildred L. Brinker and Ruth L. Flickinger; June 1, Thelma Pearle Christy; June 8, commencement concert.

LONDON QUARTET APPEARS IN SANTA ANA

SANTA ANA, CAL., May 16.—The Orange County Music Teachers Association held an open meeting in Foster-Barker Music Hall April 23, together with other local music lovers, for a review of The King's Henchman by Deems Taylor. Solo and ensemble numbers were presented by Mrs. Arthur May, soprano; Alice Folsom, contralto; Neal D. Pritchett, tenor, and Maurice Phillips, bass. The story of the opera was reviewed by Mrs. E. M. Nealey and Mrs. J. C. Schmidt.

Closing the International Artists Series sponsored by the Santa Ana Ebells Club this season, the London String Quartet gave a splendid concert in the Santa Ana High School Auditorium. The club will sponsor a similar course next year.

Returning from a tour of northern California, the Women's Glee Club of Redlands University gave an interesting program on April 21 in the First Baptist Church.

Vladimir Lenski, violinist, will conduct a master class during the summer.

R. A.

Jacques GERSHKOVITCH



Excerpts from the New York Press: GERSHKOVITCH WINS OVATION AT DEBUT

Tumultuous Recall for Russian Conductor

"... A crowded and cordial house listened to the symphony. It applauded Moussorgsky's 'Night on the Bald Mountain,' Glazunov's 'Stenka Razin' and an unfamiliar ballet fragment, 'The Soul of a Harp,' by Avshalomoff. The new leader, who studied under Rimsky-Korsakoff, Glazunov and Tcherepnine, and coached abroad in conducting with Nikisch, showed himself no poseur, but a musician intent

on a true reading of the score before him."—*The Times*.

"... Mr. Gershkovich effected his debut last night with results that were flattering indeed, judging by the torrid behavior of the audience at the finish of each number."—*The World*.

"... Mr. Gershkovich is an energetic, earnest conductor who knows what he wants from his men and apparently gets it. His reading of the symphony had spirit, color and dramatic significance. The tempos and emphases were frequently a departure from conventional readings but were none the less interesting and effective because of that. The musicians showed an instant and eager response to the conductor's directing, and gave, as a result, a brilliant and scholarly performance of the program."—*New York American*.

"... Mr. Gershkovich conducted with vigor, with evident competence and ability to transmit his wishes to the orchestra in conservative readings."—*The New York Herald-Tribune*.

"... The concert began with Tchaikovsky's 'Fourth Symphony.' With ideas on tempo quite different from the ideas of other conductors who have given this work during the orchestral season that really ended three weeks ago, Mr. Gershkovich did make the music vital. At first some of the eighty-five players from the Philharmonic Orchestra which composed the orchestra for this occasion, played indifferently, but the conductor's vigor soon engaged their attention and they worked hard and well."—*The Evening Post*.

"... Nearly everybody had been engaged as guest conductor this year, and I suppose it was a mistake or an oversight which left Jacques Gershkovich out of it. It was a Russian's selection, this program, and an artist's. It showed taste and it showed spirit. It was daring, too, for Mr. Gershkovich to add the organ solo to a debut of himself. But it exhibited the qualities I note first in him: sincerity, honesty, musicianship and courage."—*The Morning Telegraph*.

"... Mr. Gershkovich modeled its fevered and hypnotic phrases with considerable success. The latest of band masters to be sent us by Russia, he may justly claim the attention of the public. We found his tempi throughout the symphony uncommonly agreeable and the moods of the music discovered in him an able interpreter. It was an interesting concert, introducing to a New York audience a conductor of pronounced talent."—*The Brooklyn Daily Eagle*.

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CALIFORNIA FEDERATION CONVENES

By ALICE MAYNARD GRIGGS

LONG BEACH, CAL., May 16.—The tenth annual convention of the California Federation of Music Clubs, held in Long Beach, April 30, May 1, 2 and 3 was pronounced the best on record. The Long Beach Woman's Music Club, was the hostess organization. Mrs. Wilbur R. Kimball, president, and Mrs. G. G. Verbrück, program chairman of this club, arranged a musical prelude for every session, these given by members.

Mrs. Abbie Norton Jamison of Los Angeles was unanimously re-elected president of the California Federation. Other officers chosen were: Mrs. Ralph Waldo Bucknam, Hollywood, first vice-president; Miss Elizabeth Simpson, Berkeley, second vice-president; Mrs. Lillian Birmingham, San Francisco, re-elected vice-president at large; Mrs. Aaron H. Berger, Los Angeles, treasurer.

All the meetings were held in the Ebell Club House. Mayor Oscar Hauge welcomed the delegates to the city; Mrs. Charles F. Ross, President of Ebell Club, expressed pleasure at the club being used for the convention; Mrs. Elmer Tucker, president of the Opera Reading Club, invited the delegates to the morning lecture recital on May 4.

The Need of Music

In the evening, Redfern Mason, music critic of the San Francisco Examiner, spoke on the universal need of music in everyday life. He stated that taking up music made better business men, and cited George Eastman's founding the music school in Rochester, N. Y., as an example. Mr. Mason expressed the hope that some day America would tax its citizens to provide music for municipalities. He paid a tribute to Long Beach citizens, for maintaining a Municipal Band of acknowledged worth.

Morning and afternoon sessions on May 1, were given over to reports of officers, chairmen, county directors and delegates. There are 162 clubs in the federation, numbering from sixteen to 1000 members.

The press luncheon on May 1, in charge of Gene O'Hara, editor of the Federation State Bulletin, was attended by 300. There were present Mrs. Cecil Frankle, president emeritus of the state federation; Mrs. Leiland Atherton Irish, Hollywood Bowl; L. E. Behymer, impresario; Hal Davidson Crain, Los Angeles representative of MUSICAL AMERICA; Frank E. Colby, editor of the Pacific Coast Musician; Frances Fletcher, Chicago Music News; Nelle Gothold, Music West; Grace Widney Mabee, Chicago Leader; Alice Maynard Griggs; Marie C. Carlo, Pacific Coast Musician; Alberta C. Simmons, booking agent; Mrs. J. Libby, Curtis Studio; Ruth Cowan, Wolfson Booking Agency; Ethel Graham Lynde, lecturer; Freida Muller Sterling and Mae Norton Farrell, artist managers; Nona Geiger, press representative, Hollywood Reading Club, and Mrs. G. G. Verbrück, press chairman, Woman's Music Club.

Speakers were Redfern Mason; Isabel Morse Jones, Los Angeles Times, who spoke of the newly organized Western Music League; and Bruno David Ussher, music reviewer on Saturday Night, and Los Angeles Express. Mr. Ussher said: "The time is fast approaching when no newspaper or magazine can send a representative to all musical events."

Mr. Mason mentioned taxing different business activities, including bootleggers, to further music. "In Sweden there is a tax on liquor and in Milan, Italy, on horse racing, for the benefit of music," he said. "In Dresden, the deficit of \$400,000 on musical activi-



ABBIE NORTON JAMISON, THE RE-ELECTED PRESIDENT, GENE O'HARA, WRITER AND PUBLISHER IN THE CENTER, AND MRS. WILBUR R. KIMBALL, PRESIDENT OF THE HOSTESS CLUB AT THE LEFT

ties is met by taxation. Belgium supports a large conservatory and ninety schools of music. In Finland foreign visiting artists are taxed. If such artists coming to the United States should be required to leave five per cent of the millions they are paid by Americans, we could have as universally good music as they have in Europe."

The annual banquet, May 1, was presided over by Mrs. Jamison, state president of the Federation, and California composers were guests of honor. The principal speaker, W. L. Stephens, superintendent of schools, took for his subject, Music and the Community.

The California composers' program was given in the Auditorium of the Ebell Club. The composers represented were Arthur Blakely, Gertrude Ross, Kathleen Dockhart Manning, Carrie Jacobs Bond, Herbert L. Clarke, Sol Cohen, Wells Hively, Charles Wakefield Cadman, Marguerite Baldwin, Elinor Remick Warren, Lucille Crews, Mary Carr Moore, Grace Adele Freeby, Frances Marion Ralston and Abbie Norton Jamison.

On May 2 the study section of the Woman's Music Club, held a demonstration of its work. Mrs. Nina Wolf Dickinson was chairman, and Alice S. Durham the leader. The subject, Expression and Interpretation, as outlined in The Fundamentals in Music (Gehrkens) was taken up. Next came the following talks: Music in Religious Education, Mrs. Grace Widney Mabee, national chairman; Music Settlement Schools, Gertrude Field, national chairman; Symphonies Under the Stars, Mrs. Leiland Atherton Irish, general chairman of the Hollywood Bowl, and Estelle Carpenter, chairman of public school music.

Round Table Discussion

Leaders and subjects at the round table luncheon were, Gertrude Field, Music Settlement Schools; Mrs. C. C. Blauvelt, Course of Study; Alexander Stewart, Orchestra; Mrs. L. A. Irish, Outdoor Music; Mrs. H. J. Kirchstein, Church Music; Ramona Little, Programs for Small Clubs; Mrs. Grace Hyde Trine, Pageantry; Ethel Willard Putnam, Junior Clubs; Mrs. L. J. Stabler, Choral Music.

Mrs. Walter V. Goodfellow, state chairman of young artists contests, spoke of what could be done for young musicians, winners in these contests, in the way of engagements. She announced the appointment of the following chairmen to assist in her work; James G.

McGarrigle, Long Beach; Mrs. Frank B. Wilson, Pasadena and surrounding cities; Mrs. J. T. Park, Pasadena; Mrs. Carol Townsend Comstock, Santa Barbara. The Los Angeles chairman is not yet appointed.

Others speaking were Louise George, contest chairman for the Indiana Federation of Music Clubs; Carl Bronson, music reviewer of the Los Angeles Evening Herald; Redfern Mason, and Mrs. Cecil Frankle, who was first contest chairman of the federation.

The afternoon session of May 2 was in charge of Minerva C. Hall, general supervisor of music in Long Beach public schools. Giving the program were the combined elementary schools orchestra, Ruth Grant, director; the Senior Girls' Glee Club, Woodrow Wilson High School, led by Charlott Brecht, director, and the Boys' Glee Club, Polytechnic High School of which Mary Shouse is director.

The president's banquet, held in the evening, was under the chairmanship of Mrs. Jamison, Federation president. The speakers were: L. E. Behymer, past-president of the Gamut Club, Los Angeles; Mrs. W. L. Hubbard, Los Angeles chairman of the new California State Presidents' chapter; Mrs. Mattison B. Jones, Glendale; John W. Ted, charter member of the past presidents' assembly of the National Federation and Mrs. Wilbur R. Kimball, Music Club.

President's Banquet

After the banquet every one attended the pageant, America Singing, in Woodrow Wilson High School, arranged and directed by Grace Hyde Trine. Participants were Mrs. Trine; Ray Walker; Jane Turner; the Cadman Creative Club; Long Beach Christian Church choir, L. D. Frey, director; Los Angeles Matinée Musical Club, Lillian Bowles, chairman; boys from the Woodrow Wilson High School, Charlott Brecht, chairman; singers from the Mission Play, San Gabriel; Bertha Miller English and the Woman's Music Club; Wa Wan Club, Los Angeles, Mrs. Julia Barber, chairman, assisted by a male quartet with L. D. Frey as director; Mrs. G. G. Verbrück; Los Angeles Oratorio Society, John Smallman, conductor; a chorus led by A. Neil Marshall; the California Federation of Music Clubs, assisted by glee clubs of Woodrow Wilson High School; the orchestra of Long Beach Junior College, George C. Moore, conductor; Mary Feltman, harpist.

An event that was not exactly a Federation activity, was attended by delegates and members of the Woman's Music Club who accepted an invitation to the joint meeting of the Opera Reading Club of Long Beach, Mrs. Elmer Tucker, president, and the Opera Reading Club of Hollywood, in the Ebell Club Auditorium. The opera analyzed by Dr. Frank Nagel, was La Forza del Destino. John Claire Monteith, Nelle Gothold, Rolla Alford and Ivan Edwards were soloists.

The opera clubs gave a luncheon in the Virginia Country Club, when speakers were Grace Hyde Trine; Alma Whitaker, Los Angeles Times, and Reginald Pole, actor and playwright.

At the final business session of the Federation, the resolution sponsored by Redfern Mason, seeking to have a certain percentage of state and city taxes used for the support of music, was referred to the board. A resolution was carried that the Federation support the presentation of Cadman's opera, The Sunset Trail to be given in Glendale, May 22.

"Their playing revealed them as true musicians of marked talents."—New York Times.



Phyllis KRAEUTER Karl KRAEUTER

In their first Joint Metropolitan Recital, Town Hall, Monday Evening, April 23
Echoes from the Daily Press:

(New York Times)

Both of these young artists are well known to local audiences through their association with ensemble organizations.

Both have also in the last two seasons made successful appearances in solo recitals. Their playing last night again revealed them as true musicians of marked talent. Mr. Kraeuter's playing of Beethoven's "Kreutzer" Sonata was especially effective in the final presto movement. In the Brahms Concerto for violin and 'cello, Op. 102, the two artists collaborated in a creditable example of ensemble playing notably in the beautiful andante.

(New York American)

In charming and artistic collaboration Karl Kraeuter, violinist, and Phyllis Kraeuter, 'cellist, were heard in an interesting program at Town Hall. Mr. Kraeuter, in the "Kreutzer" Sonata, gave to that work an illuminated and earnest interpretation, considerate and musicianly. Miss Kraeuter managed to instill into the 'cello part of Eccles' Sonata a feeling for its romantic moods and a crystalline presentation of its melodic figures. She took an effective tempo in the Vivace and played with speed, spirit and spontaneity. An attractive revelation of the matter and manner of the Second Poem by Jongen, a piece quite free from technical complications but requiring sound musicianship, was eminently displayed by its interpreters.

(New York Herald Tribune)

Mr. Kraeuter began the program with Beethoven's "Kreutzer" in a very commendable performance, marked by distinct technical mastery and deftness, and an enjoyable tone. . . . Miss Kraeuter began the second part of the program with Eccles' G minor Sonata, and provided a tone generally marked by smoothness and warmth.

(New York Sun)

Much fine musicianship pervaded the ensemble playing of the two recital givers, a musicianship founded on good schooling and taste. The violinist showed refinement and admirable technic, with strict adherence to correct intonation in spite of the wet weather, usually so antagonistic to the violin in matters of pitch. . . . The work of the two artists gave genuine pleasure to the friendly audience, which was large.

(The Morning Telegraph)

The Presto of the "Kreutzer" Sonata was a proof of Mr. Kraeuter's technical equipment, and in other places a good tone disclosed considerable feeling. Miss Kraeuter disclosed a full, rich and mellow tone, proving herself worthy of a place among the best of the younger 'cellists. . . . In the closing of the program, wherein brother and sister played the Brahms, both were at their best. Here the violinist and 'cellist seemed to gain from each other.

(New York Evening Post)

Miss Kraeuter played Eccles' G minor Sonata with a full tone. . . . Mr. Kraeuter played Beethoven's "Kreutzer" Sonata in a delicate manner, showing considerable technical skill.

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WISCONSIN ARTISTS HOLD ASSEMBLIES

By C. O. SKINROOD

MILWAUKEE, May 16.—One of the most valuable sessions in the life of the Wisconsin Federation of Music Clubs has been held in this city.

The convention of the Wisconsin Music Teachers' Association was held at the same time.

From all parts of the state came club reports of multifarious and diverse activities. Marshfield delegates stated that high class programs were given in villages and small settlements. Janesville women provide a fine concert course each year. At Manitowoc an artists' loan fund has been established. Madison clubs aim to supply the city with a suitable auditorium for musical events.

At the final session Mrs. H. L. Miller of Madison was re-elected president. Mrs. Charles Gleason, Manitowoc, was re-elected vice-president. Mrs. R. R. Williams, Marshfield, was chosen second vice-president. Mrs. W. H. Schroeder, Kenosha, was named recording secretary and Mrs. Fred H. Foster of Racine, treasurer.

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, was present. One of the

largest gatherings at which she appeared was the concert of the Lyric Male Chorus in the Auditorium, when she told 3,000 persons that such magnificent singing helped to make Wisconsin known musically.

Mrs. Kelley invited the Lyric Chorus to open the biennial national Federation meeting in Boston next year. The Lyrics opened the last convention of the Federation at Chicago.

Many concerts were held during the convention. One was given in the ball room of the Hotel Schroeder by Rudolph Reuter, pianist. Dr. Sigfrid Prager of Madison, assisted by Mrs. Prager, soprano, gave a lecture on European music. An organ recital was given by Clarence Shepard of Oshkosh in the home of Mrs. Herman Uihlein, who sang a group of songs.

Herman Smith, supervisor of music in Milwaukee schools, gave a demonstration with an orchestra from a junior high school, grade school classes, a kindergarten orchestra, a mixed quartet, a group of harp players, a high school chorus and a high school orchestra.

Orchestras and soloists also gave de-

minations from several cities in the state, including Beaver Dam, Manitowoc, Oconomowoc, Burlington, and Madison.

A feature of the convention was a lecture-recital at the Plankinton Hotel by Felix Borowski. Another prominent event was a concert by Karolyn Harris, contralto, and Howard Stein, pianist.

Mrs. Miller emphasized the great cultural and moral value of music in the community.

"Even industry has found that music is a big help," she said. "Large factories, shops and department stores now have their bands, orchestras and singing societies. Music gives them a medium to express a latent urge for art."

Thirteen New Clubs

The Wisconsin Federation of Music Clubs has seventy-six clubs enrolled, of which thirteen were new for the convention this year.

The Federation adopted a resolution favoring a yearly concert in each community to present works by local composers. The Federation also voted to increase the loan fund for worthy students in furthering their musical education.

Teachers Meet

Addressing the Wisconsin Music Teachers' Association, Theodore Winkler of Sheboygan, president, urged the delegates to keep an open mind.

"We must know our modern music as well as our classics and be tolerant and careful in our judgment of the former, even though it seems queer to the older members among us," Mr. Winkler said.

A young artists' recital was a feature of the meeting held in the Plankinton Hotel. Querin Deuster, pianist; Elizabeth Strasen, violinist, and Rose Bink, soprano, were among the performers.

Mr. Winkler was re-elected president with John Carre of Racine, vice-president. Bertha Klingholz, Madison, is secretary and Elizabeth Hearing, Delafield, treasurer.

Both the Federation and the music teachers attended the Lyric Male Chorus at which 100 singers presented an inspiring program under the direction of Alfred Hiles Bergen. Much of the program was memorized. The volume of tone was stirring in works by Bullard and Protheroe. Negro spirituals and folk songs were also given.

Barre Hill, baritone, was the soloist. He has a voice of power and beauty, which was especially effective in operatic arias. Elsa Kressman, soprano, also booked as a soloist, was unable to sing her songs because of indisposition, but appeared in a duet with Mr. Hill.

HAMPTON CHOIR CONCERT

RICHMOND, VA., May 16.—Under the auspices of the Richmond Chapter of the Hampton Institute Alumnae Association, a beautiful concert was given in the City Auditorium on April 28 by the Hampton Institute Choir, directed by Dr. R. Nathaniel Dett. The program contained songs of the early church, Russian liturgical anthems and religious compositions by American composers—Lily Strickland and Noble.



FLORENCE BUTTERWORTH DEMAND

SEDALIA, Mo., May 16.—Mrs. Dana Demand of this city, teacher and critic of voice, has been selected as superintendent of the music contest for juniors at the 1928 Missouri State Fair, Aug. 18-25. Florence Butterworth Demand has had excellent experience and extensive study.

Mrs. Demand began her studies under the late Helen G. Steele of Sedalia. She attended Northwestern University at Evanston, and was a member of Dean Lutkin's A Cappella Choir. Later, Mrs. Demand became instructor in voice and theory in Albion College, Mich. At the present time, Mrs. Demand is teaching voice in this city.

ORGANISTS TO MEET

Reading Is Chosen For State Convention

READING, PA., May 16.—The convention of the Pennsylvania State Council, National Association of Organists, will be held here under the auspices of the Reading chapter on May 20, 21 and 22.

Monday, May 21, will be "Reading day." At noon, the Reading chapter, Myron R. Moyer, president, will give a testimonial dinner to Dr. William A. Wolf, president and founder of the Pennsylvania State Council N. A. O. In the evening, at 8:15, the eighth annual convention will be officially opened in St. Stephen's Reformed Church, with an address of welcome by the Rev. Thomas W. Dicker.

On Tuesday, J. Francis Cooke, editor of the *Etude*, and Frederick Schlieder, of New York, will deliver addresses, followed by a banquet, with Hon. Emerson L. Richards as toastmaster.

Guest recitalists will include Ernest White, organist of St. George's Church, Flushing, N. Y.; Charlotte Mathewson Lockwood, New York; and the following chapter representatives: James C. Warhurst and Forrest R. Newmeyer, Philadelphia; George Rodgers, Lancaster; C. Marie Kantner and Paul C. Bailey, Pottsville; Violette Cassel, Earl W. Echternach, Clarence Heckler, Alfred C. Kuschwa and Frank A. McCarrell, Harrisburg; Caroline L. Schlater, John H. Duddy, Jr., and Eleanor Fields, Norristown; Earl Rollman, Reading; Gordon Brearey and Thomas Challenor, Williamsport.

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OS-KE-NON-TON, THE INDIAN BARITONE

UNWINDING A LONG TRAIL

By QUAINTE

From the trails of quiet Canadian forests to the crowded, noisy streets of New York; from a tepee to a modern luxurious Manhattan apartment; from the still hush of lake waters, on which he sang ringing tribal melodies, to the concert platforms of many American cities: that is the amazing path which Os-Ke-Non-Ton, Mohawk guide, has followed.

Now he is known as the Indian baritone who brings to concert audiences his native songs in their primitive form, as well as in the more sophisticated settings given them by American transcribers and composers; not so long ago he was

known to his brothers on the Canadian reservation as Running Deer, the grandson of a chief.

There is romance in his story; the discovery of his voice by a party of tourists in 1913; a subsequent trip to New York and the discouraged return home; the message received a year later signed Tree of Light and saying simply, "Will you come and sing for me?"

The White Man's Music

Os-Ke-Non-Ton obeyed this message, and sang for the Christmas tree celebration in Madison Square, New York, to which festivity he has been a contributor each succeeding Yuletide. There were days of poverty and struggle; nights of ushering in Carnegie Hall so that he could hear the white man's music—and strange enough he found it!

"A symphony orchestra sounded like a hundred tin cans in my ears," he laughed, telling of his early experiences to a representative of MUSICAL AMERICA. "But I realized that this was a new world to me, and that I had much to learn, so I set about learning it."

Today, Os-Ke-Non-Ton is as familiar with the intricacies of a full dress suit as with his gorgeous native costume, which he invariably wears in recital. His programs, devoted to the interpretation of his native song, contain always melodies to which he plays his own accompaniment on the water-drum, a hollow log, with raw-hide stretched tightly over each end, and a few inches of water within to give resonance.

Interested In Children

"I am particularly interested in an appeal to children," he confided. "I love their enthusiasm, and they inspire me, just as I hope to inspire them. On one occasion, when I was giving a recital before an audience which consisted solely of members of a club, I noticed two small, ragged boys outside the door, their noses pressed eagerly against the glass, their eyes bright and absorbed. I stopped my program to ask if they could not be admitted. The kind people opened the doors, and placed the boys in the front row, where they remained for the rest of the program, intent and happy. I always try to give a special concert for children alone in towns where I sing."

An entire week of concerts for the school children of Toronto, Canada, is one of the achievements of which the Indian baritone is most proud. He sang to more than 15,000 children during this time. His programs are ever varied, and many times he has been known to extemporize on the concert platform, singing a melody which was not listed, or telling a story which occurred to him suddenly, and seemed applicable.

Among his primitive songs with tom-tom accompaniment are the Butterfly Dance Song, the War Song, Old Shoes, Happy Song and the Song of Sitting Bull. The composers from whose works he draws the remainder of his songs are Troyer, Farwell, Grunn, Lieurance, Cadman, Busch and Loomis.

Successes have been accorded him by two widely divergent groups of audiences: English nobility, and his own brothers. No less approving were the titled listeners of London than were the Indians from many pueblos who heard him sing at the Santa Fe fiesta in 1924.

BOHEMIANS HONOR HUTCHESON

The final meeting of the season of The Bohemians (New York Musicians Club) was in the nature of a reception extended to Ernest Hutcheson. After the business meeting and re-election of officers, a dinner given Mr. Hutcheson was attended by about 200 members. The president, Rubin Goldmark, was toastmaster. Frank Damrosch and John Erskine expressed their regard for Mr. Hutcheson and Dr. Goldmark presented him with a silver loving cup from the Bohemians. The program which followed contained the concerto in C for three pianos by Bach, transcribed by Harold Bauer, played by Gaston Dethier, Albert von Doenhofer and James Friskin. Numbers by Szymanowski, Goldmark, Nin de Falla, were presented by Paul Kochanski, with Pierre Luboschutz at the piano. Also heard was Music from the Ether by Leon Theremin; Musical Parodies by Sigmund Spaeth, and Negro spirituals, sung by Taylor Gordon and J. Rosamond Johnson.

G. F. B.

PORTLAND, ORE., May 16.—Judge Robert T. Morrow, of the Circuit Court, spoke on Professional Ethics at the monthly meeting of the Portland District of the Music Teachers' Association.

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CHICAGO BUSINESS MEN GIVE ORCHESTRAL CONCERTS

By ALBERT GOLDBERG

CHICAGO, May 16.—Bank-notes were laid aside for notes of the non-negotiable variety when the Chicago Business Men's Orchestra gave a concert in Orchestra Hall on May 8. Clarence Evans, who sits at the first viola desk on the Chicago Symphony Orchestra, directs these earnest amateurs and the results spoke fittingly both of his ability and of the seriousness of purpose and latest gifts of the men, many of them leaders in the industrial and business world, who submit themselves to his discipline.

The program made no concessions or apologies. There was the prelude to Hänsel and Gretel, Chausson's Symphony, Debussy's Afternoon of a Faun, and Tchaikovsky's Italian Caprice, all of them well and expressively played, with occasional moments of real brilliance. Kathryn Witwer was the soloist, singing the waltz from Romeo and Juliet so successfully that Voi che sapete from The Marriage of Figaro was added to the program.

Benedict Saxe gave an interesting recital of piano music, the second of his career, in Kimball Hall on May 9. Schumann's Scenes from Childhood, a prelude by Rachmaninoff, Chopin's G minor Ballade, a group of Godowsky's transcriptions and the three rhapsodies of Brahms, comprised his program. He disclosed himself to be unaffectedly musical, attentive to detail, with a broad and stalwart feeling for the various styles of his composers. The Godowsky transcriptions, two of Schubert and two from the Renaissance series, were treated with skill and deftness and a commendable mastery of their finger-twisting arabesques. If the Chopin fell somewhat short of the same level of achievement, the young artist retrieved himself with Brahms' readings that were sturdy and properly sentimental.

Chorus Sings Bach

At the end of a season that has heard much choral singing, the most of it on an unvaried level of mediocrity, the concert of William Boeppler's Chicago Bach Chorus, in Orchestra Hall on May 9, came as a most welcome surprise. Organized two seasons ago with the purpose of studying and making known the incomparable beauties of Bach's more unfamiliar choral music, the group has made great strides. The Sanctus from the B minor Mass was delivered with impressive nobility. There was no timid voice leadings, no straying from the path of absolute pitch. Technically everything was in order leaving both leader and singers free to plumb the depths and heights of Bach's granitic art. Of the same character were the cantata Wachet auf rufts uns die Stimme, the cantata for Ascension Day, Lobet Gott in seinem Reichen and excerpts from various other works.

The soloists were four. Isabel Rich-

ardson Molter sang the familiar soprano air, Mein gläubiges Herz, with beauty of tone and a gratifyingly musical style. Clara Schewill presented the solo cantata for alto, Schlag doch gewünschte Stunde; Walter Boydston, tenor, sang the Benedictus from the B minor Mass; and William Wuentmeyer was assigned the incidental bass solos. Accompaniments were provided by the Chicago Symphony Orchestra. A boy's chorus of ninety-two assisted the adult chorus numbering 250 members.

School Orchestras' Contest

The fourth annual contest for Chicago High School Orchestras was held in Orchestra Hall on May 10. Contestants were divided into two groups, each of which had to play a chosen test piece and some composition of its own selection. Fenger High School Orchestra, directed by Alice Eddy, was victorious in Group B, playing the test piece, the Ethiopian Dance from Delibes' Sylvia and choosing Grieg's The Last Spring for its individual number. The award for Group A, with the Andante Cantabile from Tchaikovsky's fifth symphony as the test piece, was given to Lane Technical High School Orchestra, Oscar W. Anderson, conductor, playing Beethoven's Egmont overture. Eight high schools were entered. Besides the winners, there were orchestras from Waller, Hyde Park, Marshall, Harrison, Silden and Lake View High Schools. The judges were John W. Beattie, Ethel Leginska and George Dasch.

Lolita Bertling and Kathryn Colvin, sopranos both, occupied the rostrum in Fine Arts Recital Hall on May 10 for the week's concert of the Young American Artist Series. Both are young and somewhat immature, but the charm of their natural gifts was as evident as was the fact that what both have already achieved is pertinent, sound and uncommonly shrewd. Harold Larson supplied accompaniments for both singers.

A joint recital was given by Ruth Lyon, soprano, and Luigi Pupillo, violinist, in Kimball Hall on May 10. Miss Lyon, besides an agreeable stage manner, owns a voice that is ample in range, abundant in power, and capable of much expressive music making. The jewel song from Faust found her technically well grounded, and two good songs by Chicago composers, Leo Sowerby and Earle Armill, were delivered with spirit and excellent enunciation. Mr. Pupillo found Bruch's G minor concerto somewhat taxing in its most involved moments, but a congenial vehicle for displaying his pleasant musical taste and tone in its less strenuous periods.

Olin Bowen, bass-baritone, and Merle Maupin, pianist, gave a joint recital in Lyon and Healy Hall on April 27. Mr. Bowen proved to be a young singer of

promising gifts. His voice has resonance, sufficient flexibility to permit an excellent performance of Honor and Arms from Handel's Samson, and his enunciation is good, if not of the most desirable sharpness. Mr. Maupin played Schumann's Papillons and music by Brahms and Chopin, thoughtfully and with feeling, but at time rather too strenuously.

Esther Arneson, pianist, provided the entire program for the week's edition of the Young American Artist Series in Fine Arts Recital Hall on May 3. She is a young artist with a good start in her profession. Chopin's Berceuse was delicately planned and correctly executed. The same master's A flat major Polonaise, conspicuous by its absence on this season's programs, was accorded the benefit of a virtuosity well grounded, if not as yet completely developed.

Benefit Concert

A benefit concert was given in Orchestra Hall on April 27 for the benefit of the Italian poor children's fund. Those participating were Vittorio Trevisan, bass of the Civic Opera; Eusebio Concialdi, baritone; Silvio Scionti, pianist; Joseph Vito, harpist of the Chicago Symphony Orchestra; Milan Lusk, violinist; and the St. Scholastica Glee Club, conducted by Cecilia Ray Berry. Mr. Trevisan gave his audience joy through his singing of the buffo arias he does so well. With Mr. Concialdi he sang a duet from Cimarosa's Matrimonio Segreto.

The choral society of the Illinois Club for Catholic Women gave its annual concert in Orchestra Hall on April 30, under the direction of Le Roy Wetzel. The chorus sang Gounod's Gallia and Henry Hadley's cantata A Legend of Granada with a tone of fresh and lively beauty and praiseworthy attention to detail. The soloists were Laurine Olesen and Sylvia Leicht, sopranos, and Edwin Kemp, tenor.

Gilbert Ross, violinist, made his first Chicago appearance in the Playhouse on April 29, assisted by the excellent accompaniments of Leon Benditzky. Mr. Ross has much to justify him in the path he has chosen. He has an engaging personality; he contrives to be individual without being far-fetched, and his mastery of the instrument is adequate and well advanced. An intelligently ordered program consisted of the Franck Sonata, Albert Spalding's clever Etchings, the Chausson Poème and shorter classical and modern numbers.

Hempel Returns

Frieda Hempel returned to the local concert stage after a long absence, to give a recital in the Studebaker Theater on April 29. Her taste in songs and her understanding of them are still exceptional. Such items as Hahn's Fêtes Galantes (in which accompanist Isaac Van Grove scored even above his usual high average) and Ravel's L'enfant et Sortilège were accorded pleasant treatment, both musical and vocal. But in excursions into the coloratura realm, such as Qui la voce from I Puritani, the tone tended to become thin and labored, and there were deviations from pitch. The audience was large and unstinting in its applause.

Vladimir Polivka made a pianistic débüt in the Goodman Theater on April 29. As a technician he appeared to be conversant with most of the tricks of

the trade. Liszt's St. Francis Walking on the Waves found him fully equal to its demands of volume, speed and endurance. But it, as well as quieter numbers on his program, also disclosed him to be somewhat insensitive to the dramatic and imaginative qualities of his music. In addition to Beethoven's sonata, Op. 10 No. 2, and two Chopin pieces, the program stressed the work of the Czechoslovakian composers, Suk, Novak, Fibich, Dvorak and Smetana.

People's Symphony

Sol Nemkovsky was violin soloist at the final concert of the People's Symphony Orchestra, P. Marinus Paulsen, conductor, in the Eighth Street Theater on April 29. Mr. Nemkovsky played the Tchaikovsky concerto, proving himself an able exponent of its sultry moods. The first performance of Mr. Paulsen's overture, Cimbra, was marred by lack of rehearsal and the loss of the clarinet part, neither of which deterred the doughty composer-conductor from going through with the performance. Carlile Tucker, baritone, was also listed to sing the prologue to Pagliacci.

Swedish Choral Club

The Swedish Choral Club, directed by Edgar Nelson, presented Mendelssohn's Hymn of Praise and Grieg's Olaf Trygvasson in Orchestra Hall on April 26. While this chorus is by no means free of that prevailing choral distemper, the predominance of the feminine element and the scarcity of the masculine, its work is nevertheless marked by sturdy vigor and musical intelligence. The soloists were Anna Burmeister, soprano; Jennie Ekblom Peterson, soprano; Lillian Knowles, contralto; Edwin Kemp, tenor; and H. William Nordin, baritone. Harry T. Carlson was at the organ and fifty members of the Chicago Symphony Orchestra provided the accompaniment.

Clara Hartman, soprano, and Marion Ranstead, pianist, appeared in the young American artists series in Fine Arts Recital Hall on April 26. Miss Hartman's voice is gratefully fresh and youthful, although somewhat too slight for the heavy demands some parts of her program made upon it. Miss Ranstead is a clean fingered young musician, who played Granados' Allegro de Concierto and three of Eastwood Lane's Five American Dances with attractive rhythmical impulse, but only casual regard for appropriate tone color. Harold Larson was the accompanist.

Give Schmitt Quintet

The Gordon String Quartet and Rudolph Reuter, pianist, combined forces to give a program of music for piano and strings in Kimball Hall on April 24. The occasion provided music lovers with one of the rare opportunities to hear public performances of this sort, and a large audience responded with every evidence of appreciation.

Foremost position was given to Florent Schmitt's quintet, opus 51, a first local performance. Like the work of most composers lacking a gift for self criticism, the piece is too long. Even the elect among writers of music have found it difficult to fill sixty golden minutes with a logical and consistent flow of valuable musical ideas.

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"ON LEAVE" IN 1918

GUY MAIER'S STRENUOUS PACE

Ten years ago Guy Maier of the Maier-Pattison two piano combination found life pretty strenuous with the A. E. F. in France and a leave of absence looked good to him. When he sailed for Europe, May 16, a vacation looked just as good to him after his recent weeks of strenuous peace activities in America. On March 23 and 24 he and Lee Pattison appeared as soloists with the Chicago Symphony Orchestra, marking their tenth and eleventh appearances with that organization. From Orchestra Hall Guy Maier went direct to the station to catch a train to Birmingham, Ala. There he held a five-day class in Interpretation for teachers and students. In addition he gave a young people's concert which was so well attended, that many of the youngsters sat on the floor of the stage.

A Long Jump

He then jumped back to Ann Arbor to give a two-piano recital with his pupil, Dalies Frantz, and a two-piano Brahms program with his wife, Lois Maier. After a few sessions with his Juilliard scholarship students in Ann Arbor he went to Buffalo to hear a two-piano recital by his pupils, Ethel Hauser and Elizabeth Davies. From there he left on April 12 for California, where, with Lee Pattison, he gave recitals in Oakland, Piedmont and Berkeley on successive days. From California Mr. Maier returned to Kansas City for a ten-days' Interpretation Class at the Horner-Witte School. During this period he managed to give a two-piano recital with Lee Pattison at Emporia, May 5. His Ann Arbor activities ended May 15 and on the 16th he sailed on the President Roosevelt, accompanied by his wife and several students. He will spend the summer in Munich.



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RAVINIA OPERA FORECAST

CHICAGO, May 16.—Several important additions to the répertoire are announced for the season of opera at Ravinia, which is to begin on June 23 and continue until Sept 3 under the direction of Louis Eckstein.

Prominent on the list are Marouf by Henri Rabaud, Ravel's *L'Heure Espagnole*, *Le Chemineau* by Xavier Leroux, and Puccini's *La Rondine*. The schedule, as now arranged, contains the following operas: *Aida*, *Andrea Chenier*, *Un Ballo in Maschera*, *The Barber of Seville*, *Carmen*, *Cavalleria Rusticana*, *Don Pasquale*, *Faust*, *Fedora*, *Fra Diavolo*, *Il Trovatore*, *The Jewels of the Madonna*, *La Bohème*, *La Juive*, *Lakmé*, *L'Amico Fritz*, *L'Amore dei Tre Re*, *La Navarraise*, *La Vida Breve*, *L'Elisir d'Amore*, *Lohengrin*, *Louise*, *Lucia di Lammermoor*, *Madame Butterfly*, *Massenet's Manon*, *Puccini's Manon Lescaut*, *Martha*, *Mignon*, *Pagliacci*, *Rigoletto*, *Romeo and Juliet*, *Samson and Delilah*, *The Secret of Suzanne*, *The Tales of Hoffman*, *Thaïs*, *Tosca*, *La Traviata*.

Who Will Sing

Singers who are to return to Ravinia after an absence of several seasons are Florence Easton, Tito Schipa, and Armand Tokatyan. Yvonne Gall, who was heard in a limited engagement last year, will be a member of the company for the entire series, singing in Marouf, *Le Chemineau* and *L'Heure Espagnole*. Mario Chamlee will appear in the Rabaud opera, and Giuseppe Danise is cast for the title rôle in *Le Chemineau*. Lucrezia Bori is announced in *La Rondine*, with Mr. Schipa as Ruggero, a part he created at the opera's world première in San Carlo, Naples, in 1918.

As has been the case in several seasons past, coloratura rôles will be assigned to Florence Macbeth. Mme. Easton will appear in many of the parts encountered in her large répertoire, and Elisabeth Rethberg is to return for the entire season. Increased prominence of French opera is indicated in Mme. Gall's engagement, and leading mezzo-soprano and contralto parts will be in the hands of Julia Claussen and Ina Bourskaya.

It is five years since Mr. Schipa has sung at Ravinia, and the tenor section is further to be made notable by the presence of Giovanni Martinelli, Edward Johnson and Mario Chamlee. José Mojica, an artist with unique qualifications for certain rôles, will again be a member of the company, as he has been for several years.

Giuseppe Danise and Mario Basiola

NEW ORLEANS OPERA
Production of *Mignon*
Is Creditable

NEW ORLEANS, May 2.—The long-awaited performance of *Mignon* by Le Petit Opera Louisianais, which took place on April 11 in the Tulane Theater was a creditable affair. The technical direction, acting, settings and chorus left something to be desired; but from a musical viewpoint, the production caught the spirit of the opera and proceeded without undue faltering.

Ernesto Gargano, the director who trained principals and chorus, deserves commendation; and J. Freiche, veteran of the French Opéra, gave a convincing performance of *Lothario*. *Mignon* was portrayed effectively by Mary Bays Serex. May Mares was *Felina*; Virginia Schmidt, *Frederico*; Kraemer Concienne, *Laerte*; Ettore Turci, *Giarino*; Juanita Lehmann, *Zingarella*. The guest artist, Giuseppe Reschiglian, was Guglielmo.

Alice Cobb planned the ballet; Jeanne Foedor and Charles La Roche staged the production; Anthony Alloy furnished the settings. W. M. S.

will head the baritone ranks, which will further be strengthened by Louis D'Angelo and Désiré Defrère. Léon Rothier, French basso, and Virgilio Lazzari, versatile Italian singing actor, will return to their important duties. Vittorio Trevisan will be assigned many of the buffo parts.

The Personnel

The personnel of the company is listed as follows:

Sopranos: Lucrezia Bori (in August), Florence Easton, Helen Freund, Yvonne Gall, Florence Macbeth, Margery Maxwell and Elisabeth Rethberg.

Contraltos: Ina Bourskaya, Julia Claussen, Anna Corrente, Philine Falco and Gladys Swarthout.

Tenors: Mario Chamlee, Edward Johnson, Giovanni Martinelli, José Mojica, Giordano Paltrinieri, Tito Schipa (in August), and Armand Tokatyan.

Baritones: Mario Basiola, George Cahanovsky, Giuseppe Danise, Louis Angelo, and Désiré Defrère.

Basses: Paola Ananian, Virgilio Lazzari, Leon Rothier, Vittorio Trevisan.

Opera conductors: Louis Hasselmans, Gennaro Papi and Wilfred Pelletier. Concert conductor: Eric De Lamarter.

Première danseuse, Ruth Page; premier danseur, Edwin Strawbridge. Chorus master, Giocomo Spadini; stage manager, Désiré Defrère.

The Chicago Symphony Orchestra has been re-engaged to play for all operatic and concert performances, and will, as usual, be an important feature of the season.

An interview with Mr. Eckstein about Ravinia will appear in the next issue of MUSICAL AMERICA.



KARL KRAEUTER, VIOLINIST, WITH
SOME OF HIS PUPILS

READY FOR SUMMER

Karl Kraeuter, violinist, recently heard in a joint recital with his talented sister, Phyllis Kraeuter, cellist, and who is a member of the staff of the Institute of Musical Art of New York, will leave early next month for his regular summer season at Stone Mountain, near Pittsfield, Mass., where he will continue as a member of the Stone Mountain Quartette and concertise alone and with his sister.

Three of Mr. Kraeuter's pupils, photographed with their teacher above, are Ruth Parker, Henry Brynan and George Guile.

CHAPMAN, KAN., April 25.—Edna Swanson Ver Haar, contralto, of Kansas City, Mo., appeared here in recital April 10, and in Enid, Oklahoma April 12.

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Peabody Names Summer Staff

Seventeenth Session Is Arranged

BALTIMORE, May 16.—Otto Ortmann, director of the Peabody Conservatory, announces that the seventeenth session of the summer school will be held from June 25 to Aug. 4.

As usual, it will be conducted in conjunction with the summer school of the Johns Hopkins University, thus making it possible for students at either school to take supplementary studies at the other. By means of this co-operation certain courses taken in the conservatory will be accepted by the university as electives for candidates for the degree of bachelor of science.

Dr. Edward F. Buchner will conduct the university school and Frederick R. Huber the one at the conservatory. The staff of the latter will consist of members of the winter faculty and instructors of the preparatory department. The piano staff will include Pasquale Tallarico, Austin Conradi, Virginia Blackhead, Carlotta Heller, Mabel Thomas, and Mrs. Lubov Breit Keefer. Margaret Rabold will have charge of the vocal department. The violin department will be conducted by J. C. Van Hulsteyn and Frank Gittelson, and the organ department by Louis Robert.

In addition, the summer school will offer courses in harmony and composition by Howard R. Thatcher, a course in interpretation by Mr. Conradi, and lessons in ear training and accompanying by the Misses Blackhead and Thomas. The former will also conduct a teachers' training course and a course in appreciation of music.

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MILWAUKEE CHOIR MUSIC

By C. O. SKINROOD

MILWAUKEE, May 16.—A movement to improve standards of church music crystallized when the Church Singers' Guild gave its first concert in the Auditorium under the direction of Mrs. J. Archer Hervey,

Mrs. Hervey believed that by pooling the resources of church choirs, some big things could be done, one of them being the study and presentation of great religious oratorios. She proceeded to carry out the idea last fall, when six choirs with nearly 200 members were combined to begin the study of Haydn's Creation.

Two of the choirs were Methodist—Simpson and West Allis; two were Evangelical—Bethel and Salem, the other two were Bay View, Baptist, and West Allis, United Presbyterian. Thus four denominations were represented.

Broadening Experience

The organization is composed of the director and one adult representative of each choir formed into an executive council. A director of the combined group is elected each year—thus presumably passing the broadening experience on to choir directors in giving them an opportunity to lead large organizations and to direct the big oratorios.

This experience is counted on by Mrs. Hervey to have a fine effect on choir members, while the members of each congregation will hear important choral music both on Sundays and at special services, many of the oratorio numbers being later available for separate choirs for church use.

The fruition of a year of work was seen when nearly 350 singers filed into the Auditorium all gowned in church robes, even the soloists and director being so garbed. Of the number nearly 300 were adult singers; some fifty children were members of junior choirs.

A Good Performance

In The Creation very few of the numbers were omitted. The organized chorus sang with enthusiasm, with sincerity and conviction. The body of tone was commendably solid, there was careful emphasis of the various parts and Mrs. Hervey showed that she had her choral forces well in hand.

The accompaniments were played by Elmer Ihrke on the piano, the Church Singers' Guild not yet having progressed to the stage of being able to use an orchestra. Solos were largely in the hands of Alma Hahn Post, Fred R. Bush and H. Richard Sheard, with lesser opportunities provided for Mabel F. Hollingsworth, Erna Koepnick, William G. Kastner, Stanley G. White and Rev. William C. F. Hayes.

The Arion Club

The Arion Musical Club gave its last concert of the season with almost 150 singers on the stage in the Auditorium and with Tudor Davies as tenor soloist.

The chorus sang with exceptional spontaneity, fidelity to detail and artistic finish under the direction of Dr. Daniel Protheroe, of Chicago. Friml's Allah's Holiday, a song in Oriental mood, was delivered with a swinging buoyancy and genuine beauty. Speaks' choral arrangement of Sylvia also struck a responsive note. Other successful numbers included the Easter Hymn from Cavalleria Rusticana, Brahms' How Lovely Is Thy Dwelling Place, and Challinor's By the Sea.

Mr. Davies was not at his best in arias from Carmen and Faust, but in Celestial Aida he began to come into his own, singing with a glorious ringing tone. In his closing group, songs by Rachmaninoff, Gibbs and Bridge. Mr. Davies displayed a marked aptitude for detail. Bridge's Love Went a Riding and a number by Richard Hageman were two fine numbers.

Chosen as Chairman

Mrs. J. Herbert Stapleton, one of the leaders in the Wisconsin Federation of Musical Clubs, has been selected as chairman of the committee for the audition of Wisconsin artists as provided by the Atwater Kent Foundation. The Milwaukee Journal radio station, WTMJ, will be in general charge for this state. Winners in the national audition will receive from \$250 to \$5,000 in prizes. Entrants must be between the age of eighteen and twenty-five.

Viola Sontag, who returned recently from study in Europe, gave a piano recital in the Athenaeum. She offered a program of music by Beethoven, Rubinstein, Liszt and Chopin.

TALLAHASSEE, Fla., May 16.—Wilhelmena Bixler, of the faculty of the School of Music of Florida State College, gave her second piano concert of the season on April 9.

Sing Henschel Stabat Mater

Concerts in Cleveland Bring Choral Music

CLEVELAND, May 16.—Henschel's Stabat Mater was sung by the First Baptist Church choir in the Cleveland Museum of Art on the evening of April 25. C. B. Ellinwood was the director; soloists were Marie Simmelink Kraft, Richard Bovington, and Plummer Giffin. Roy Crocker played the organ.

The closing concert of the thirty-fifth season of the Singers Club, under the direction of J. Van Dyke Miller and with Beryl Rubinstein as piano soloist, was given in Masonic Hall, April 20.

The club sang well, as usual. Outstanding numbers were Franz Abt's Vineta, Waldo Warner's Wake Miss Lindy, Kirch's Awake, Awake and the finale to The Gondoliers. Mr. Rubinstein played beautifully. His portion of the program included the A flat polonaise of Chopin, Rachmaninoff's Polka, Grainger's Shepherd's Hey and the Albeniz-Godowsky Tango.

Fortnightly Musical

Appearing on the last evening program of the Fortnightly Musical Club which was given in the Hotel Statler ballroom on April 16 were Clarice Balas, pianist, Grace Toy Davidson, contralto, and the Fortnightly chorus of sixty women under the direction of Zoe Long Fouts, with Donna M. Goodbread at the piano. Decided improvement in the tone of the choir has been gained within the last few months. The members sang with artistic finish, four songs by Strauss, Schumann and Brahms arranged for chorus.

Clarice Balas again proved her artistry and excellent technic in the Revolutionary Etude of Chopin and Debussy's Clair de lune. Mrs. Davidson sang four songs by Alice Barnet, a composer from the Pacific coast. These songs were very pleasing, rather oriental in character, and Mrs. Davidson won much applause.

Gives Debut Recital

Anabel Hess, pianist, a pupil of Frances Bolton Kortheuer, gave her debut recital in Wade Park Manor ballroom on April 17. Miss Hess possesses good technic, and her style is original and expressive. She played music by Bach-Tausig, Chopin, Liszt and Debussy.

HELEN BARRY

GIVES OMAHA RECITAL

OMAHA, NEB., May 16.—Harlam Smedley, organist, of Lincoln, Neb., was presented in recital by Louise Shadduck Zabriskie in the First Presbyterian Church recently. Mr. Smedley has magical fingers, artistic refinement, dynamic command, clean cut technic and the vitality of youth. An enthusiastic audience demanded several encores.

M. G. A.



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Clubs Heard in Cincinnati

Women's Organizations Give Concerts

CINCINNATI, May 9.—The Woman's Musical Club, Mrs. Philip Werthner, president, offered a varied program of solo and ensemble numbers on May 2, in the Sinton ballroom before an over-flowing audience.

Louis Victor Saar, a former member of the Cincinnati College of Music faculty, whose present abode is Chicago, was featured on this program as pianist, composer and conductor. His initial bow was in the latter capacity, a chorus of eighteen drawn from the club membership singing five numbers under his baton. Jessie Strauss Mayer, played a very excellent violin obbligato to one of these, *Fly, Singing Bird* by Elgar.

Natalie Robinson was heard to advantage in four violin solos, with Alma Betscher as accompanist. Mr. Saar next appeared as composer and pianist, presenting *From the Mountain Kingdom of the Great Northwest*, a suite containing three fanciful pieces, all of which were enthusiastically received.

In memory of Frederick Steinway, an ensemble composed of Ilse Huebner, Mrs. R. E. Wells, Natalie Robinson, Uberto Neely, and D. Danczowski, played the *Allegro* from Dohnayl's Quintet, Op. 1, in a satisfactory manner.

The concert ended with four choruses by Mr. Saar, sung in a style warranting unqualified praise. Neva Remde Sandau was the accompanist for the choral numbers.

Mother Singers

Emma Beiser Scully, composer-pianist and director of the Catholic Mother Singers, arranged a splendid concert given in St. Francis de Seraph Hall on Sunday night. The Parent-Teacher Song by Alfred Schell opened the program, and Cincinnati by Mrs. Scully closed it.

A group of choral numbers were given by the Mother Singers. Carl Wunderle played several compositions on the zither. William Scully sang *Pyramid*, Mrs. Scully's newest composition, and *Ave Maria* arranged from *Cavalleria Rusticana*. As an encore he gave Mrs. Scully's *Candlelight*, the words of which are by George Elliston, Cincinnati's poet.

A very enthusiastic audience heard the program, which was repeated May 2 in St. Mark's Auditorium. Mrs. George Reichard is chairman.

GRACE D. GOLDENBURG.

RARE TRIBUTE PAID

SITTIG TRIO

"The tribute of a large and appreciative audience was accorded the Sittig Trio yesterday. Such a tribute at this stage of the music season, when concert patrons are surfeited, is unusual enough to deserve comment. Moreover, the large attendance was deserved. It is unlikely that the walls of the ballroom had ever vibrated to more beautiful music or a more delightful interpretation."—N. Y. American, April 27, 1928.

"A concert notable for simple directness and sincerity of musicianship, and for devoted and talented performance . . . tone of singular purity and sheen, an admirable command of their instruments."—N. Y. Herald Tribune, April 27, 1928.



MARGARET SITTIG, Violin
FRED. V. SITTIG, Piano
EDGAR H. SITTIG, 'Cello

Symphony Will Extend Series

Philadelphia Prices Also Increased

PHILADELPHIA, May 2.—The Philadelphia Orchestra will extend its season to thirty concerts, will abandon its annual western touring week and will increase subscription prices next season, its twenty-ninth.

Substantial increases in maintenance expenses, due to the Musicians' Union increasing the minimum salary, are responsible for the higher prices, which will be slight, and which will, in part, be compensated for by an additional pair of concerts in the subscription series. The Friday afternoon and Saturday evening series, with identical Monday evening series will number ten, programs, soloists and conductors, will be thirty instead of twenty-nine. The ratio of increase ranges from approximately ten to fifteen per cent, according to the location in the Academy of Music.

W. R. MURPHY.

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HAZEL JEAN KIRK

"In her performance of an interesting program she drew a large, full, warm tone. Her phrasing was broad and effective and her bravura work was brilliant and smoothly accomplished."—N. Y. American, March 1st.

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HEARD IN CHARMING MUSIC

Headline, N. Y. American, April 27, 1928.

"A large audience applauded a fine and sincere performance by these excellent musicians."—N. Y. Times, April 27, 1928.

"The three Sittigs, whether in ensemble or solo work, gave pleasure as derived from a genuine love of music combined with admirable musicianship in performance."—N. Y. Sun, April 27, 1928.

"The concerts of the Sittig Trio have become outstanding events of the musical season."—N. Y. Staats Zeitung, April 27, 1928.

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modality should be abandoned for the time being. In songs or short works the modes should not be used alternately. In opera, or any of the larger forms, the contrast would be most interesting.

"Now in regard to the minor scale, we know that many French theorists have long claimed that the minor scale a third up, rather than that a third down from the major tonic, is more closely related to the major key. In aura-modality there exists no choice in the matter. Nature has settled it. In the key of C major, for example, there is no such note as A natural in the scale. Therefore there can be no minor scale built upon it in that connection.

"The E minor triad not only yields a strong influence in the chordal progressions of the aura-modal key of C major, but that it is the logical third center, or relative minor, is manifest because of the following facts:

"In striking the note C, two octaves below middle C, we find that in the compass of the four octaves which include the harmonics from which our scale is derived, the note C is prominent through five appearances. It is the fundamental tone, the second partial, the fourth partial, the eighth partial and the sixteenth partial. Therefore it is the logical tonic.

"The note G appears three times. It is the third partial, the sixth partial and the twelfth partial. Therefore it is the logical dominant.

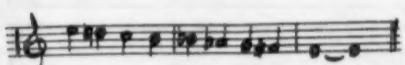
"The note E is next in order with two appearances. It is the fifth partial and the tenth partial. All other notes in the scale appear but once. Therefore E holds the third strongest position in the tonality and is the logical relative minor.

"Now then, in constructing the scale of E minor we do so with a view to its relationship to C major. In making it a relative minor, we feel that it must draw its modal 'clang' or its harmonic character, if you will, from the major key which gives it its existence. The major key of E, of course, is founded upon the harmonic series resulting from the tone E, a third above the C which is the foundation of the C scale.

"But we feel the necessity (as was formerly felt in building the harmonic minor scale in the diatonic system) of giving the E minor scale a leading tone, and consequently a dominant triad. We have, therefore, raised the D in the ascending scale, and lowered it again in the descending scale, thus:



EXAMPLE 5



EXAMPLE 6

"This gives a splendid balance to the scale, and lends the harmonic possibilities which are essential.

"But this raising of the leading tone is not just an arbitrary process. The fact is that the raised note is the fifteenth partial above the fundamental tone, and so becomes positively the logical leading tone.

"There are the same number of aural-modal major and minor scales as in the diatonic system. The chromatic scale may also be used similarly. Modulation is very much simpler. Many chords which were chromatic altered chords in the diatonic system are simple chords in aura-modality. One chord which does not exist in the modality without chromatically raising a note, is the diminished seventh chord. There are major ninths, but they do not appear as dominant harmony.

Mode Is Rich

"The mode is rich in its own individual chords, and in its own particular melodic possibilities.

"The key signatures in the sharp keys are best left as in the diatonic system, I find. But this is not true of the flat keys. This is because of the fourth note of the scale being a whole tone above the third note. I have, however, found a very satisfactory method of writing the key signatures for the flat keys. Simple and clear, and it works out well in composition.

"But in order to go into the matter thoroughly requires a book, which I am writing at the present time. That is why I have copyrighted the scale and subject matter under the name of aura-modality: aura meaning a pervasive psychic influence. Other than that I wish composers who may desire to do so, to feel free to make use of this discovery in their works. I reserve only the book rights, and the right to give permission for public lectures, under my copyright; also that the subject shall at all times be referred to as aura-modality.

"Since several articles have appeared in some of the newspapers of northern California, I have been asked a great many questions. One University professor asked me how I figured the relationship of the chords to one another, since each chord had its root and series of harmonicas derived therefrom. My answer to this was that in striking the fundamental note from which the scale was derived, all of the harmonicas were sounding, which showed their positive relation in any formation so long as the same definite tonality was fixed and held to. After hearing some of the results of my experimentation he expressed himself as being convinced of the correctness of this. Some very fine musicians have listened to some of the work so far done, and as yet there have been no dissenting voices, though I suppose there will be many, for a time at least. Scientists have asked me a lot about relative vibrations, etc. I do not profess to know half as much about these things as they do. But the results are there. Anyone can hear them.

"In closing there is one more example I should like to give. It is a cadence in a Valsette I have composed."



EXAMPLE 7

The Bach Festival

(Continued from page 4)

performances of the masterwork.

With the Mass as the unfailing solid achievement of the festival, and the sun of Bach shining brightly at last, traditionalists took heart. The orchestra was not more than so-so, with the trumpets slightly, but not sufficiently improved in tone. Otherwise all was according to expectations of the faithful, who completely filled the church. Some of the doors of the edifice were opened during the performance and a smart wind wafted the beauties of the Mass to scores of persons attentively listening on the lawn.

Overwhelming Effect

As ever, the Kyrie, one of the grandest conceptions in music, achieved its overwhelming effect of spiritual enthrallment. But the choir sang magnificently throughout the performance, and, as last year the surest artistry was gained in the transfer of the solo parts to respective groups in the organization. By this arrangement all suggestion of prima donna intrusions is avoided. In these solo groupings, moreover, the resources of Dr. Wolle's choristers are emphasized with an unmatched potency of sheer technic.

After the overpowering opening, the peaks of the interpretation were scaled in the dramatic, but never theatric Crucifixus of the Credo in the dazzling Et Resurrexit, in the majestic pulsating Cum Sancto Spiritu of the Gloria in the first part, and in the sublimity of the close of the Agnus Dei. The annual rite in the service of Bach's faith and genius had been worthily performed again.

BORNSCHEINS APPEAR

HARTFORD, CONN., April 12.—Franz Bornschein of Baltimore, American composer and conductor, was the guest conductor of the Women's Choral Club of Hartford for its final program, April 3, at Unity Hall. Moshe Paranov, director of the club since its formation, was in charge of the evening. The guest soloist was Hazen Knox (Mrs. Franz Bornschein), deceased.

The Weaver High Glee Clubs and Orchestra presented their semi-annual concert March 30 at the school auditorium under the direction of Miss Duguid, advisor, and James D. Price, conductor of the orchestra. Neva McDouall was the soloist.

The Girls' and Boys' Glee Clubs of the Hartford High School gave their annual program at the Broad Street auditorium under the direction of Ralph Z. Baldwin, March 30. W. E. C.

P. M. I. SUMMER TERM

PITTSBURG, May 9.—The Pittsburgh Musical Institute has issued a booklet outlining plans for the coming summer term, from June 25 to August 4. Thirty-two teachers will constitute the faculty, in the departments of piano, voice, violin, theory, organ and expression. Class and private lessons will be conducted in elementary theory, harmony and ear training classes, and normal classes are to be provided for teachers. Thursday afternoon lecture-recitals by directors will be continued, William H. Oetting dealing with Nature as Expressed in Organ Music, and Dance Forms in Organ Music. Charles N. Boyd will take up Some Present-Day Composers, and Schubert's Harmony. Dallmeyer Russell's topics are to be Old Dance Forms, and The Waldstein Sonata. W. E. B.

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Students Heard in Ann Arbor

University Orchestra and Others Perform

ANN ARBOR, MICH., May 14.—Members of the graduating class of the University School of Music were heard in a program of concertos and arias in Hill Auditorium on May 9. Accompaniments were played by the University Symphony Orchestra, conducted by Samuel Pierson Lockwood. The following took part: Elizabeth Schwier, William Dorr Legg, Bessie Sickles, Marion Johnson, Beth Hamilton, Margaret File, Odra O. Patton and Louise Nelson. Music by Beethoven, Mendelssohn, Schumann, Grieg and Tchaikovsky was on the program.

Graduation Recital

Theodore Harrison, head of the voice department of the School of Music, presented Phillip Culkin, baritone, in a graduation recital on May 3. Margaret Stewart, pianist, pupil of Maud Okkelberg, assisted; and accompaniments were played by Donna Esselstyn of the faculty. Mr. Culkin will receive his A.B. and bachelor of music degrees in June. He has been soloist with the University of Michigan Glee Club and the Michigan Union Opera, and was soloist for three years at the Unitarian Church.

Sing Operatic Music

James Hamilton, of the voice faculty, presented fourteen students in a recital of operatic arias and ensemble in Frieze Memorial Hall on May 2. Participants were Benjamin Ing, Thelma Bolin, Julius Niehaus, Fanny Shiff, Agnes Piliod, Hermann Hildner, Carolyn Slepicka, Miles Beamer, John Nicklin, Newton Detzer, Clement Wright, J. F. Walker, Rudolph Jedele.

All-State Orchestra

The second annual all state High School Orchestra of Michigan, organized and led by Joseph E. Maddy, head of the public school music department, gave a program before the Michigan Schoolmaster's Club in Hill Auditorium on April 26.

The new Frieze memorial organ, installed in Hill Auditorium, will be heard for the first time on May 15. The program will be given by Palmer Christian, University organist, and Eric De Lamarter, organist of the Fourth Presbyterian Church, Chicago, and assistant conductor of the Chicago Symphony Orchestra.

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THE FESTIVAL IN BANGOR

By JUNE LOWELL BRIGHT

BANGOR, ME., May 16.—For the first time in eight months, the doors of the famous old Bangor Auditorium were opened, the occasion being the May benefit festival which Adelbert Wells Sprague conducted. The Eastern Maine Music Festival Association, Clarence C. Stetson, president, after establishing itself on a firm financial foundation, transferred the festival from fall to spring, elected Mr. Sprague, to replace William Rogers Chapman, founder and original conductor, and awakened interest everywhere.

There was evidence of this in the new combined and enlarged chorus, which was augmented by many local soloists, newly established local choirs and additional young voices from the University of Maine, Orono, and the Bangor High School. The chorus was also better balanced than it has been for years. Its units were from Bangor, Ellsworth, Guilford, Jonesport, Machias, Oldtown, Rockland, Skowhegan and Orono.

The Cleveland Orchestra was present for the entire festival under the leadership of Nikolai Sokoloff. It contributed a generous share of all the programs. On the opening night Wilbur S. Cochrane was at the piano for the choral numbers, which were Brahms' Song of Fate, to the Spirit of Music, by Stephens, and a Cuban folk song. Allen McQuhae, tenor, appeared as soloist, singing an aria and several groups of songs.

Honor in His Home Town

A gala matinée designed especially for the young people's benefit, but in which adults had an equal share of the enjoyment was given the following afternoon. John Amadio, flutist, was soloist, and Rudolf Ringwall, assistant conductor of the orchestra, conducted. The Young People's Chorus and Girls' Glee Club were under the direction of Mrs. Dorothy Brown Dean, supervisor of music. Mr. Ringwall's home-coming was a signal triumph and his conducting brought forth an enthusiastic demonstration from the big audience. Mr. Ringwall was born and educated in Bangor, later, after much preliminary study going to Vienna where he studied under Arnold Rose. After leaving the Boston Symphony Orchestra, where he played for seven years, he went to Cleveland. There, after further foreign study he was offered the post with the Cleveland Orchestra which he has filled for two years. Mr. Amadio proved an interesting and unusual artist, since one rarely hears the flute featured as a solo instrument. He was accompanied by Sanford Schluessel.

The young people's Chorus sang Converse's Under the Stars and Stripes, Delibes' In Springtime, and numbers by Barrott and Candyln. Excellent work was done by the Girls' Glee Club in Cecil Forsyth's Highland Love and the Scottish air Aye Wanken O. The fresh voices of the children were good to hear.

Closing Concert

The festival came to a climax on the final evening when Florence Austral, dramatic soprano, made her local début, with the orchestra and chorus. She received an ovation.

The chorus again covered itself with glory in Gretchaninoff's Sun and Moon, Tchaikovsky's Dayspring, César Franck's Psalm 150, and Percy Rector Stephens' cantata. I hear America Singing (poem by Walt Whitman). Mme. Austral was accompanied by Sanford Schluessel, Wilbur S. Cochrane accompanied the chorus.

The future of the festivals is assured due to the energy of the Eastern Maine Musical Association, the Chamber of Commerce, Clarence C. Stetson, Adelbert Wells Sprague, upon whom rested the artistic success of the chorus, Frank R. Atwood, untiring president of the local chorus and to the work of presidents and conductors of the out-of-town choruses with their loyal members.

Mrs. Edward Stetson and Clarence C. Stetson, gave an informal tea to meet the artists and conductors of the Maine Music Festival. Those invited included Mayor and Mrs. John Wilson, Mayor and Mrs. Frank A. Cowan of Brewer, Mayor and Mrs. John H. Hickay of Oldtown, President and Mrs. Harold S. Boardman of the University of Maine, President and Mrs. Warren J. Moulton of the Theological Seminary, the officers, executive committee, members and directors of the Eastern Maine Musical Association, presidents of the various choruses and contributors to the festival endowment fund.

While in this city Allen McQuhae, Rudolph Ringwall and Mr. Sprague were the guests of Mr. Stetson at the Rotary Club.

Mr. Amadio brought sunshine into the lives of many little folks by giving an impromptu concert in the Children's Home.

MEET HELD IN SEATTLE

SEATTLE, April 11.—The third annual Seattle and King County Music Meet was held in the Chamber of Commerce Auditorium, under the sponsorship of *Music and Musicians*, the judges being Holroyd Paull of Vancouver, B. C., and William Robinson Boone, of Portland, Ore. First place winners were: Benny Witte, grade school piano; Wimifred Johnson, high school piano; Kathleen Miller, open class piano; Marjorie Elizabeth Lane, grade school violin; Alice Katayama, high school violin; William D. Longmore, clarinet.

D. S. C.

Singers Assist Capital Opera

Women Composers Have Washington Hearing

WASHINGTON, May 9.—Rosa Low and Paul Althouse sang at a concert given for the benefit of the Washington National Opera Company in the Mayflower Hotel on April 23.

Both artists were heard to advantage. Miss Low appeared in an aria from Puccini's *Manon Lescaut* and in music from the pens of Aubert, Cimara, Sadero, Jensen, Scott and Densmore. Mr. Althouse contributed unfamiliar compositions by Strauss, Holmès, and Massenet. *O Paradiso* from *L'Africaine* and songs by Tours, Kurt Schindler and A. Walter Kramer were also among his offerings. The program concluded with a duet from *Carmen*. Mildred Kolb Schultz accompanied.

City Club Chorus

The Woman's City Club Chorus, under the direction of Gertrude Lyons, presented two cantatas by American women composers on April 23 in the City Club. These cantatas were *The Rose of Avontown*, by Mrs. H. H. A. Beach, and *Sir Olaf*, by Harriet Ware.

The chorus was assisted by the Westbrook Trio, and by Frederick Schaefer, baritone. The Westbrook Trio played the *Andante Cantabile* by Tchaikovsky, a *Bourrée* by Bach and a Hungarian Dance by Brahms. Gertrude Lyons arranged the program.

Guild Sponsors Recital

The District of Columbia American Guild of Organists and the Messrs. Lewis and Hitchcock, Inc., organ manufacturers, sponsored an organ recital by Palmer Christian, of the University of Michigan, assisted by Horace Smithey, baritone, in Grace Evangelical Lutheran Church on April 24. Mr. Smithey is director of music in the Wesley Methodist Episcopal Church, Chevy Chase, and was assisted at the organ by Mrs. Smithey.

This was the third recital in the series given by the Washington Guild of Organists. The fourth and the last program will be played by Edith Athey in the Hamline Methodist Episcopal Church on May 14, when John Marville will assist.

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Grachur Glee Club Appears

Baltimore Composer's Music Is Sung

BALTIMORE, May 16.—The Grachur Glee Club, conducted by Franz C. Bornschein, gave an interesting program which contained the director's recent work, *Thee Sea Gypsy*, in the Maryland Casualty Clubhouse on April 28.

The chorus presented a classic group and a brace of Cornish melodies which gave pleasure. Hazel Knox Bornschein read a setting of a Chinese legend, *The Nightingale*. This was received with much applause, which she shared with her husband, composer of the setting.

Margaret Haskins, New York pianist, was the soloist, adding to the interest of the evening. John L. Wilbourne, tenor, a local artist, also gained favor. His group included a song by Gustav Klemm. Dr. Norman B. Cole was the able accompanist.

The final concert of the season in Newcomer Hall was given Sunday afternoon, April 22, by the Holland Trio. Members are Josephine Kirpal, soprano; Else Letting, mezzo-soprano, and Mary Bennett, contralto. They sang artistically. Helene Tardivel, the accompanist, also appeared as soloist, playing effectively.

A concert at the Jewish Educational Alliance on the same day gave representation to Bernard Friedenthal, pianist; Helen Rosenfeld, soprano; Louis C. Schwartz, cellist; Evelyn Frankel, violinist, and Harry Ludwig, tenor.

The Baltimore Music Club closed its season with a program in the Emerson Hotel on April 28. Evelyn Morris Smith conducted an ensemble of string players. Carolyn Thompson sang, as did also Helen Stokes. Sarah Stulmann played piano compositions, and the program concluded with a piano concerto number by Mrs. Isaac L. Kemper and Selma Tiefenbrun.

RICHMOND, VA., May 16.—John Powell gave a brilliant piano recital in the City Auditorium on April 23.



Louise
Stallings
Soprano

"In lyrical range, her voice seemed to have no limitations, and she represented Spanish pieces with a high dramatic quality, and yet with ease and beauty of tone."

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Los ANGELES CONCERTS

By HAL DAVIDSON CRAIN

LOS ANGELES, May 16.—The Los Angeles Philharmonic has brought its ninth season to a successful close, marking another milestone in the history of this unique organization, which owes its existence to the idealism and generosity of W. A. Clark, Jr.

The final pair of concerts, on the evening of April 26 and the following afternoon, witnessed the last appearance this season of Georg Schneevoigt, whose leadership has had a stimulating effect on patrons throughout the season. As a farewell gesture, for the conductor departed for Europe a few hours after the second concert, Mr. Schneevoigt chose Beethoven's fourth and fifth symphonies.

Between these came two vocal groups by Ruth Shaffner, a former Los Angeles soprano, a student in this city of Bertha Vaughn and of Mme. Schoen-Rene in New York. Miss Shaffner possesses a voice of wide range and lovely quality. Two songs by Marx revealed such assets as good phrasing, clarity of diction and poise in delivery. Mozart's *Alleluiah* was also an excellent vehicle for the singer's artistry.

The orchestra played better than on other recent occasions and shared in the ovations which the audience accorded Mr. Schneevoigt, who voiced his appreciation of the reception which his first year's work brought him. Engagements in various European centers will occupy Mr. Schneevoigt until September, when he will return for his second season.

Cellist Conducts

The final orchestral concert of the season, the popular program on the afternoon of April 29, was under the leadership of Ilya Bronson, first cellist. Mr. Bronson showed the results of his work as conductor of the Los Angeles Symphony Club. His was an authoritative leadership of no mean calibre. The program was frankly popular; it included a Bach prelude, choral and fugue, orchestrated by Abert; Mussorgsky's *A Night on a Bare Mountain*; Wagner's *Traume*; a first per-

SPIVAK WITH HART HOUSE

Owing to the absence in Europe of Geza de Kresz, first violinist of the Hart House String Quartet, Harry Adaskin will play the first violin with the Quartet at the Folk Song Festival in Quebec. Mr. Spivak has been a member of the Hambourg Trio, and leader of his own string quartet in Toronto, New York and London.

formance of an orchestration of Mendelssohn's *Spinning Song*; two lilting melodies by Grainger and numbers by Dubois, Tchaikovsky and Chabrier.

The Woman's Symphony Orchestra, numbering some eighty players and led by Henry Schoenfeld, gave its second and last concert of the season on April 27 in the Auditorium. Two movements from Beethoven's seventh symphony, two short Rubinstein numbers, conducted by Bessie Führer Erb, concert master, numbers by Grainger and Schubert and a skillful orchestration of *Old Folks at Home* by Mr. Schoenfeld made up the program.

A feature of the concert was the playing of Bruch's G minor violin concerto by Calmon Luboviski.

Solo Recitals

Constance Balfour gave a soprano recital in the Biltmore salon on April 30, on the eve of her departure for an indefinite sojourn in France. A singer and teacher having a large following, Mme. Balfour attracted an audience that taxed the capacity of the hall. Her singing was admirable throughout a program that began with *Casta Diva* from *Norma* and ended with numerous encores. Excellent accompaniments were played by C. Davis Brillhart.

A series of four Shakespearean recitals in the Elk's Auditorium by the veteran actor, Dr. Frederick Warde, under the management of L. E. Behymer, was generously patronized. Dr. Warde gave memorable readings of Julius Caesar, Macbeth, The Merchant of Venice, and Romeo and Juliet.

Matinee Musical

The May program of the Matineé Musical Club, Mrs. Paul Heydenreich, president, was given in the Ambassador Theatre on May 3. Taking part were Constance Balfour, Esther Thisson, sopranos; Hague Kinsey, in the rôle of pianist and composer; Sol Cohen in some of his violin compositions; Robert Alter, cellist; G. Davis Brillhart, and Wells Hively, accompanists. Songs by Helen Lukens Gaut were introduced by Mme. Balfour.

LIMA ORCHESTRA HEARD

LIMA, OHIO, May 16.—For the benefit of school children and the public, the Lima Symphony Orchestra recently gave a concert in South High Auditorium. The program included old favorites like the Peer Gynt Suite, No. 1, of Grieg, and the New World Symphony by Dvorak.

H. E. H.



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Wind Ensemble Re-Organized

San Francisco Artists Say Vale and Ave

SAN FRANCISCO, May 16.—The reorganized San Francisco Wind Instrument Ensemble performed the paradox of making its début and closing its season of three concerts in the Fairmont Hotel on April 27.

A rift in the harmony of the personnel after the season was well started caused managerial difficulties, but Lulu J. Blumberg, its organizer and manager, is a resourceful person, and ended the season with a better group than began it. Tonally, the ensemble is decidedly improved. As to other merits or demerits, its late beginning and my enforced early departure from the concert compels me to forego comment.

The present personnel consists of Willard J. Flashman, flute; Nicola Zannini, clarinet; Vincent Schipillitti, oboe; Charles E. Tryner, horn; Ernest Kubitschek, bassoon; and Margo Hughes at the piano.

Lithonian Suite

The artists' playing of the first movement of Laurischkus' Lithonian suite was auspicious; and the succeeding movements, in addition to such works as Schmid's five tone poems, opus 34, for piano and wind instruments, Brewster-Jones' *Morceau* for flute, bassoon and piano; Gaubert's *Tarantelle* for flute, oboe and piano; Miss Blumberg's arrangement of Strauss' *Perpetuum Mobile*, opus 257, for the sextet, and Beethoven's quintet for oboe, clarinet, horn, bassoon and piano, gave sixty-five minutes of delight to a somewhat sophisticated audience.

Now that harmony has been restored to the ranks of the Wind Instrument Ensemble, its future should be even more brilliant than its past. It is one of the city's unique musical assets.

Another forward looking organization is the Abas String Quartet which is continuing under the management of Alice Seckels as the San Francisco Civic Quartet. A series of popular priced chamber music concerts will be given in the auditorium of the High School of Commerce by the Messrs. Abas, Wolski, Verney, and Penha, with a special block of five hundred seats reserved for students at fifty cents per concert.

MARJORIE M. FISHER.
ST. JOSEPH, Mo., May 16.—The Festival Opera Company gave *Aida* on May 4 before an audience of 3,500 in the auditorium. The performance was very successful.

Discovering the Secret of a Friendship

"I really hadn't noticed the slightest variance from pitch," I protested.

"It was only for a moment, but my heart sank—" Perfection was surely the ideal of this man who answered me, for whatever slight depression there was had been lost to the audience in the excitement of the moment when the tenors open the fugue on "Credo in unum—"

I then said how delighted I had been with the seeming ease of the performance, especially the Hosanna during which the conductor used only his lips occasionally and never his hands. "You seem to play with it," I said. "How did you ever get the choir to do it, the first time?"

Dr. Wolle laughed. "I had a choir in the old Moravian church down here on the corner. You saw it? Well, up in the loft I handed out the Mass one night at a rehearsal. This was in 1892. We had already sung the Christmas oratorio, and the St. John Passion, and so next there was nothing but the Mass." I nodded to his question. "They hated it, this choir. Such ugly music—much too hard—we struck nothing but snags, and one by one the singers dropped away from rehearsals. Finally I issued an ultimatum, you know, madame? We would have one more rehearsal and if the choir did not respond I would have nothing more to do with leading choral music. I would lead nothing anymore except the mass." He chuckled. "They did not come. I shut myself up with my organ and played my Bach."

One could picture this man with his little black bow tie bending over his manuals, alone with Bach. Standing or sitting, Dr. Wolle's shoulders are stooped slightly, as if he were reaching over his organ.

"I was through with them although they often came around and begged my help for a double quartet or something or other. I always said to them 'You don't know what you ask. For me there is nothing anymore except the mass.' In 1898 they came to me again, promising to get together enough to sing the mass. Only once, I said, you need sing it only once. After that we shall sing anything you please. I began with eighty singers. Some nights I had one tenor who used to come from Nazareth when he was not too drunk."

"Better Nazareth than Hellerstown," Prof. Osgood slipped in.

"Now," Dr. Wolle resumed after our laugh, "I said to myself it is my fault if that chorus is not interested in that mass. There's surely nothing wrong with the mass. So I thought how I could present it to them and hold their interest. I worked out a plan to start with the Amens, they were easy. Soprano-alto-tenor-bass-together. There, see how sweet that sounds. Easy, too. Now two measures before the Amen-soprano-alto-etc. We learned the final cadences of different choruses. See, this mass you hate, it is not so hard. I sat at the organ, sticking it out at them, measure by measure."

We all exclaimed. "You played your own accompaniments?"

"It was much easier so—oh yes—you've no idea."

And so they worked for fifteen months and in 1900 sang the man. Three or four of the members of that original chorus still come to Bethlehem every spring several weeks before the festival in order to review the mass and sing it again under Dr. Wolle's direction. It seems that they no longer hate it, in fact the Dr. said that if he should plan a festival program without the mass there would be a riot on his hands. It is regarded as a choral birthright.

Did you never hold out the halo of a great accomplishment to that first choir," Prof. Osgood asked?

"I never even promised them that they would give it. Sometimes it sounded so terrible."

"Did you ever have them sing the themes first, and interest them by a technical presentation, explaining the strettos?" I asked.

"You see, Bach spins his web as easily

as a spider," was his reply, "the final web is a perfect pattern of form but it is a natural thing. The choir feels the form. When one part comes pounding in after another in the stretto of the theme, they know it." His eyes sparkled with his enthusiasm for the technical delight of it. Still I had not uncovered the Romanticist. I must go further.

Dr. Wolle then explained that the festival idea originated after the first performance of the mass in 1900. We had the Christmas music, the passion, and the mass, why not put them together after the calendar of the church year. Each succeeding year the cycle developed further and then Dr. Wolle went to Berkeley in 1905 and had even inculcated Bach in California when homesickness overcame him in 1912. "I am at home here," although I am not German at all. I'm an American, behind that there is Swiss and even a little Polack.

"How did you become a Bach specialist," I asked, hoping to begin to solve the mystery.

"I never even had an organ lesson until I was twenty. Then I went to Philadelphia and my teacher gave me the G minor fugue to play—not the big one—" he hastily amended, "this one." And going to the piano he struck out the fugue theme with evident caress for an old treasure. "I thought it was so pretty. I just loved that fugue."

"And that was your first knowledge of Bach?"

"No, some friend gave my mother an early edition of Grove's Dictionary, thinking that Freddy might like it. I was always fooling around on the organ, you know. Well, I read as far as the B's, and never got any further. You know in our Moravian church we sing chorales. I was raised on them, and when I found in Grove's that this fellow Bach had taken 'my' chorales, and made his music from them—"

It was right then that I felt an expectant thrill.

"Then it was through the chorales that you came to know Bach first?"

"Oh, yes, and when I went to Rheinberger later, because he was reputed to be the best contrapuntist in Germany, I asked to study only Bach—and Rheinberger. You see I was learning to be a diplomat."

There it was, that was the clue to the frank warm friendship and quiet exaltation. All the rest had been a spider web hung from that, the humanistic conception of Bach. But I wanted to be

"How about the contrapuntists antedating Bach,—Scarlatti, and Palestrina?"

"Scarlatti, you see, is mostly piano, and the piano I regard as a necessary evil—the piano is not your instrument, madame, no? good—And Palestrina. Yes, I have thought that if there had not been Bach—but I do not feel I have the saturation necessary now for Palestrina."

I was almost sure, now. "And you have never wavered toward the romantics, Schumann?"

"Yes, the F minor fantasy." There was not a real reaction.

"Beethoven?"

"Of course, he stands with those at the top." Dr. Wolle went to the piano and played the opening of the andante of the pathetic sonata. "But somehow when one is accustomed to counterpoint, the endless tonic, dominant—"

"Has begun to date?" I interrupted, glad to share in this opinion.

"Exactly, madame."

"You know, when I was ever so young I once heard the first theme of the andante of the second symphony. It was such a pretty tune and I thought how nice it would be for orchestra, so I orchestrated it for one flute and two violins. Years after I discovered that Beethoven had antedated my orchestration."

The time had come. "But it is the chorale element of all these composers' music that you speak of," I exclaimed. Dr. Wolle went to the piano and

played again the bits from Beethoven, while we listened quietly. "Why yes," he jumped up with a bright smile, and vigorously clapped me on the shoulder, "why, I'm so glad you came to see me this morning. I never thought of that before."

We then fell to talking of orchestration and the mass. In the Credo at the "Who for us men and our salvation came down from Heaven" Dr. Wolle had cut his tempo in half. There was no such indication in my Breitkopf and Hertel edition and my neighbor had Novello, which also lacked a tempo mark. So I asked if the Moravians kneel at this section of the Creed, as do the Catholics, as that was evidently the feeling that prompted the interpretation.



BACH, TAKEN FROM A MODERN PENCIL POINT

Dr. Wolle excitedly got out his huge leather bound volume of the mass, one of a set of the complete Bach works by Breitkopf and Hertel, beautifully engraved throughout and much thumbed. He insisted on squatting close to me, with the volume on his knees, and I showed him the place I meant. "What else could you do, what else could you do," he put it up to me, "no, the Moravians do not kneel, I didn't know the Catholics did, but in the mass, Madame, what else could you do, it's written in. See, those descending notes. He came down from Heaven, of course." And he showed us many other things that were "written in," which only a thorough student of the mass could point out, as well as the trumpet parts he has scored to eliminate the high grueling notes.

It was in this connection that he mentioned Theodore Thomas.

"Now dot mass," Theodore Thomas had said to him over a lunch table at the now vanished Delmonicos, years ago, "how you play the trumpets in dot mass?"

Dr. Wolle explained that he had scored them in an octave lower.

"But dot iss not Bach, nein-nein."

"How do you arrange the trumpet parts, then?" If Dr. Wolle has one outstanding characteristic it seems to be his eagerness for a different viewpoint, a willingness to hear."

"Ach, ja, I scores them in the clarinet." The clarinet having come into use years after the time of Bach, Dr. Wolle explained that he was not entirely convinced that that was good Bach, either.

"I have just one question to ask," Professor Osgood said, "and it is a typical professor's question. Is it your interest in Bs that has provoked your interest in spiders?"

So with a pun the happy morning ended, although I was not allowed to leave until I had examined with care the bit of original Bach MSS. which Dr. Wolle has hanging on his wall and prizes above most of his possessions one surmises by the joy he had in explaining every detail to us.

Music Week Everywhere

American Music Summarized

THE fifth annual observance of Music Week, featuring American music, was held by some 2000 towns throughout the country from May 6th to 12th on Sunday, May 6, at 9.15, broadcast through WEAF and allied stations. The Atwater-Kent Radio Hour was the official radio opening of the week. C. M. Tremaine, secretary of the National Music Week Committee, made a brief speech, saying in part:

"The great development in opportunities to hear and learn to love good music is one of the notable achievements of our civilization. Not only has it brought appreciation of music into millions of homes but it has stimulated the desire to participate in the making of music. National Music Week crystallizes the public interest and is, therefore, an important influence in broadening the field of musical enjoyment."

Many outstanding artists participated in the program, which, it is estimated, was heard by some 10,000,000 listeners in. Fourteen State governors endorsed the observance officially, among them those of Arizona, Arkansas, Kentucky, Maryland, Massachusetts, New Hampshire, New Jersey, Oregon, Pennsylvania, Rhode Island, South Carolina, Texas and Wyoming. Motion pictures were taken of Ruth Page, dancer, and Rudolph Ganz, pianist. The presidents of the national organizations, who made up the committee, co-operated in giving Music Week ample publicity, either through their respective organs or bulletins, or other channels.

American Music

A booklet, American Music that Americans Should Know, was distributed. It purposed to be a "summary of the initial steps in an effort to acquaint the public more generally with worthy native compositions in various forms; including a composite list of music derived from suggestions from a large number of prominent musicians in different fields."

This symposium of native compositions was made in order to classify available American music. About 150 prominent musicians responded to an appeal to contribute suggestions, and the result, as published in the pamphlet, was enlightening.

The compendium showed Deems Taylor heading both the operatic and the oratorio lists, with his *Suite Through the Looking Glass* and his opera *The King's Henchman*, respectively. MacDowell's *Sea Pictures* and his *Woodland Sketches* led in the solo instrumental pieces. MacDowell also was given a high standing in nearly all the classes. Mrs. H. H. A. Beach was the favorite in the vocal solos with her two songs *The Year's at the Spring* and *Ah, Love, but a Day*. The late Charles T. Griffis ranked high in both the original piano score of his *White Peacock* and its orchestral arrangement. *The Old Folks at Home*, by Stephen C. Foster, was the most popular folk song, Harry T. Burleigh's *Deep River* occupying second and the same composer's *Swing Low, Sweet Chariot*, third place. Deems Taylor's *The Highwayman* led Horatio Parker's *Hora Novissima* a close but losing race in the choral section. The string quartet on *Indian Themes* by Frederick Jacobi barely outdistanced John Alden Carpenter's sonata for violin and piano and Griffis' *Indian Sketches* for string quartet in the chamber music.

The National Bureau for the Advancement of Music also issued an illustrated pamphlet on piano ensemble concerts, with the purpose of stimulating local interest in what it so aptly calls "this basic instrument" and its literature. A graded list of music for two or more pianos we appended. A concert in Carnegie Hall, by seventy children from New York public schools on April 18, has already been reported in these pages.

Concerts and Opera In the Metropolis

Miss Bacon Concludes

THE last of the series of four recitals entirely devoted to the works of Schubert, was given by Katherine Bacon at Town Hall on April 30. Miss Bacon proved again to the satisfaction of her many listeners her consummate skill as an interpreter of that musical fountain, fairly spouting melody. The romantic mood was over her, and this pianist par excellence with her now exquisitely light, now splendidly forceful, but always refined touch held her audience spellbound throughout the evening. The charming E flat Sonata, Op. 122, preceded an earlier published work of the great Viennese, the Sonata in D major, Op. 53, with the clear horn-effect in the second movement followed by a marvelous musical dialogue. Came the so justly famous six Moments musicaux, one of which was and still constitutes an endless spring of inspiration to the antics and prancings of countless great and pseudo-great dancers. The posthumous Sonata in B flat closed the concert, and at the same time this centennial tribute to the Master, so tastefully indulged by the undaunted Miss Bacon. The audience indulged in the somewhat impolite sin of tardiness, which however failed to disturb the recitalist's equanimity. B. F.

The Brahms Club

LEO BRAUN directed the concert of the Brahms Club of New York and the Festival Orchestra in Town Hall on Wednesday evening, May 2. As the evening progressed the chorus gained in assurance and sang more smoothly under the able baton of Leo Braun.

Mr. Braun, who had orchestrated many of the numbers on the program, began the recital with one of his compositions, *An Die Musik*, which he had dedicated to the Brahms Club. Brahms was represented by two songs, *Von ewiger Liebe* and *Och, Moder, ich well en Ding han*, the latter proving so popular as to necessitate a repetition.

Earle Tuckerman, baritone, was soloist for the evening, his numbers including Duparc's *Soupir*, Delibes's, *Bonjour Suzon!*, Granados' *La Maja Dolerosa*, with Miss Ruth Emerson as accompanist, and Deems Taylor's *The Highwayman* from a ballad by Alfred Noyes, with orchestra and chorus.

The rest of the program consisted of Granados' *El Majo Discreto*, Strauss' *Zueignung*, Burleigh's *Go Down, Moses*, and Hard Trials, and Dunn's *Marquesan Isle*. I. L.

Tamaki Miura

A QUITE international program was offered by Tamaki Miura in Carnegie Hall, Saturday evening April 28, when she sang in German, French, English, Italian and her native Japanese. Her phrasing was fluent, with now and then a piquant accent, particularly noticeable in the English songs, and always delightful. She sang with suavity and ease, her *Voi che sapete* by Mozart being most effective. The Oriental airs were especially appealing and Mme. Miura's *Oshogatsu*, a Japanese Children's song, composed by the singer, had to be repeated in all its gay ingenuousness. Other Japanese songs were *Sakura* (cherry blossom) a Japanese Koto song; *Sedo No Dan-katake* (In my back yard) a Japanese folk song; *Neko già Nekogiatto*, a Geisha song; Japanese Love Song by L. A. Mackay-Cantell and dedicated to Mme. Miura and sung in English; and *Pi*, by Leo Duran, a Chinese song in French.

Mme. Miura opened her recital with a dramatic interpretation of Mendelssohn's *Höre Israel*. Other songs following included Mozart's *Non so piu*, Chaminade's *Viens près de moi*, Debussy's *Mandoline*, Kathleen Lockhart Manning's *Sketches of Paris*, Fenesta che lucivi, an old Neapolitan song, Strauss' *Traum durch die Dämmerung*, Schumann's *Du meine Seele*, Schubert's *Du bist die Ruh'*, Grieg's *Mountain Pincio* and *The Swan*, and Tschaikowsky's *Warum?*

Aldo Franchetti accompanied her through the program, on which he was also represented by three lovely songs, charmingly sung by Mme. Miura: *Era di Maggio, I Am Waiting For You*, and *Dille tu Rosa*.

It would seem that no recital by Mme. Miura could be complete without something from *Butterfly* and so there was a beautiful account of *Un Bel Di Vedremo*. Mme. Miura was generous with encores. I. L.

Juilliard Graduate Concert

The Juilliard School gave its third concert of the season in Town Hall on the 4th of May. A large and exceedingly admiring audience seemingly enjoyed the noble and lovely Corelli Concerto Grosso No. 8, known as the Christmas Concerto. The soloists, Thomas Mancini and Harry Fagin, violin, and Katherine Fletcher, cello, performed their respective tasks with a great deal of zeal and youthful enthusiasm, not noticeably hampered by the cruelly damp atmospheric conditions of the hall. The incongruity of a piano supplementing a necessarily incomplete string ensemble of forty pieces, instead of the contemporary harpsichord, was somewhat striking. Albert Stoessel wielded an able and devoted baton. The lyrical and heroic qualities of Chausson's *rite* and *unbalanced*, frankly Franckish Concerto for piano and violin, accompanied by string orchestra, were admirably brought out by Muriel Kerr and Sadie Schwartz. The former played the extremely difficult piano part with a delicate touch, but owing to the somewhat diffuse manner of her playing, she did not always succeed in making herself heard above the ensemble; the violinist Miss Schwartz, winner of the Naumburg Foundation prize, paired a vigorous bowing with a big tone and an excellent technique, though somewhat marred by an excusable nervousness.

Grace Divine, who recently refused a Juilliard scholarship to Fritz Busch's Dresden Operatic School, accompanied by Viola Peters, gave a very dramatic performance of Brahms' Four Songs for Contralto, *Verzagen*, *Madchenflucht*, *Von Ewiger Liebe* and *Vorschneider Schwur*. An excellent voice and perfect poise combined to make her interpretation of these darkly colored songs, given with such apparent ease and excellent understanding, a great treat. In Tchaikovsky's Serenade for String Orchestra, with its charming light *Valse*, and a trepak-like finale these young people proved again the extreme sincerity of their music making. B. F.

Maud Von Steuben Sings

BEFORE a appreciative audience, Maud von Steuben, a descendant of the famous General, gave her second recital of this season on Thursday afternoon, May 3. A slightly veiled soprano voice attested the fact that Miss von Steuben had not yet quite overcome the indisposition that was the immediate

cause of two postponements of this concert. After two groups of songs in Italian, including Meyerbeer's cheap, but effective *Robert, je t'aime*, there came a German section, including the highly unartistic Hugo Frey arrangement of Wagner's *Träume*, Mr. Samuel Kliachko, cellist, participating in the obligato part, and, as a novelty, *Der stille Zeicher*, by Mr. Frey, which particularly gained the approval of the audience. The composer acknowledged the applause for his song. In the *Serenade de Murcia*, a racy Spanish folk song, arranged by Kurt Schindler, and sung in French, and in *Bonjour Suzon*, a charming trifle by Delibes, the recitalist had a chance to show her gift of interpretation, which she did to great advantage. An English group, not particularly interesting, closed the program.

It would be manifestly unfair to judge Miss von Steuben's ability from this concert, although it was obvious that even under ordinary circumstances her voice would be only very little over average, and her technique merely adequate. Harold Genther supplied excellent and careful accompaniment.

B. F.

Aida in the Garden

IDA, in concert form, was heard by an audience estimated at nine thousand or thereabouts, at Madison Square Garden on Sunday night, May 6. The soloists included Carmela Ponselle of the Metropolitan as Amneris, Julia Peters as Aida, Charles Bender as Rhadames and Martino Rossi as Amonasro. Michael Feveisky conducted.

The performance demonstrated the inadvisability of giving opera in any form at the Garden. The acoustics served to render the solo work barely audible; the choruses sounded blatant, and in several places, the echoes distorted the music entirely.

Julia Peters sang her role in sincere and praiseworthy fashion and soon overcame an inclination to steer a little wide of the pitch. Carmela Ponselle was somewhat throaty but was otherwise to be commended in her singing of Amneris. Charles Bender, was effective as Rhadames when the predominating brass did not drown him out.

Possibly the most remarkable aspect of the performance was the wielding of the baton by Michael Feveisky, who seemed to perplex his orchestra considerably.

V. C. T.

The La Follia Concert

BENIAMINO GIGLI, just returned from a tour with the Metropolitan Opera Company, was the featured artist at the concert in Carnegie Hall, Wednesday evening, May 9. The concert was the annual occasion which is sponsored by the Italian weekly, *La Follia*. Mayor Walker, who sat in a flag draped box with the Italian Consul General, Emmanuele Grazzi, shared in the enthusiastic applause of the audience.

Of the lengthy program, Mr. Gigli was scheduled to sing *O tu che in seno agil angeli* from *La Forza del Destino*, and *Paradiso* from *L'Africaine*. To these arias, however, he added several others in encore before the audience would consent to let him go.

Pasquale Sannino, violinist, opened the concert with works from Schubert, Achron and Novacek. He played with a facile ease and with feeling. Gennaro Sannino accompanied at the piano for him. Vito Carnevali was accompanist for Mr. Gigli.

Dora Rose, soprano, sang in place of

Curtiss Grove, baritone, who was too ill to appear. She proffered songs by Tschaikovsky, Gretchaninoff, Korganoff and two arrangements by Zimbalist of folk songs, for which Joseph Shuldner accompanied.

Edith Browning, soprano, sang two groups of songs which included the works of Walter Morse Rummell, John H. Densmore, Alfred Bachelet, and Mozart. Vito Moscato accompanied for Miss Browning.

Sabina Borgia, pianist, played Chopin and Liszt, and obliged with encores, as did all the other artists.

I. L.

The Hummel Brothers

HALF the audience gathered in the corridor, waiting for the doors to be opened, while the Hummels, from Albany, N. Y., viz.: Earle, violinist, and Stanley, pianist, proceeded to execute the first two movements, played without pause, of the d'Ambrosio violin concerto in B minor, which opened their dual recital on May 7 in Town Hall. Earle Hummel took all advantage of the opportunity for display which this work provides and proved himself a dependable and finished technician, with a somewhat dry tone, slightly inclined to be scratchy. His brother then displayed his soloistic abilities in the E minor *Praeludium* and *Fugue*, and an etude by Mendelssohn, quite agreeably. He seemed, however, to share his brother's lack of warmth. The same qualities, or possibly, the lack of them, were apparent in the three Chopin numbers that followed, and in the encores that were given. A definitely player-piano-like touch was discernable and a tendency to unduly stretch the accented parts of the musical sentence. The next group, in which the brothers combined again, included Glazounoff's *Grand Adagio*, a gratefully written tone-piece and the *Flight of the Bumble Bee*, by Rimsky Korsakoff, in the Hartman arrangement, played with impeccable technique and apparent ease, and which had to be repeated; also Juon's *Berceuse*, and the Porpora-Kreisler *Menuet*. One group each Hummel frères closed this recital.

B. F.

Down Town Glee Club

THE Down Town Glee Club, under the direction of Channing Lefebvre, gave its spring concert in Carnegie Hall on May 10. Percy Grainger appeared as soloist. A very large and enthusiastic audience divided its applause between the club and the pianist-composer.

Mr. Lefebvre's arrangement of the *Danse Macabre* was perhaps the most striking number in the club's first group. Entirely effective, it was sung with a verve which pictured to perfection Saint-Saëns' ghastly imagery. The same effect, considerably modified, was achieved in the mock horror of Protheroe's *Shadow March*. Special mention should be made of the delicate shadings of tone which were apparent in the singing of *The Well-Beloved*, an Armenian folksong arranged by Deems Taylor. *Die Musikanten*, a German student song, with some incidental pantomime by the chorus, and a Kentucky folksong, *Frog Went A-Courting*, were received by the audience with tremendous applause. The *Lost Chord* concluded the concert with the seemingly requisite ecclesiastical note.

Mr. Grainger was in splendid form and responded to the applauding of his first group of Ravel, Debussy and Bach with Brahms' *Cradle Song*. His second group included his "Ramble" on

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the Rosenkavalier, which, by reason of its nature had a rather repetitious effect, the Colonial Song, and Shepherd's Hey. For encores he played the inevitable Country Gardens and the Irish Tune from County Derry.

Anna Robenne

THE third and final recital of the season for Anna Robenne was given by her with the assistance of Anatole Viltzak and company, in the Gallo Theatre on Sunday evening, April 29. This popular classic dancer began the concert with an excerpt from Tchaikovsky's The Swan Lake, in which she was Queen of the Swans. Mr. Viltzak, The Prince and members of the ballet, present through the courtesy of Chester Hale, impersonated the swans. The realistic scenery was designed by A. Hudiskoff.

Mme. Robenne and Mr. Viltzak danced Tchaikovsky's Pas de deux and El Garrotin to folk music. For solos Mme. Robenne danced with skill the Rimsky-Korsakoff Russian Dance, The Sailor's Dance to music by an anonymous composer, and a Spanish Dance to the measures of folk music. Mr. Viltzak's solos included Glazounow's Variations which offered him an opportunity to display his classical ballet training, Glinka's The Jester, and a Spanish Dance to folk music.

Nicholas Kopeikine accompanied at the piano and also played various soli with assured technique. I. L.

Music, Modern Style

ROBERT DELANEY'S Sonata for violin and piano opened the second concert of the Copland-Sessions series at the Edith Totten Theatre on Sunday, May 6. The composer, a pupil of Nadia Boulanger and Arthur Honegger, did not appear to have anything startlingly original to say in this decidedly unripe score; a basso continuo in octaves under a simple melody in the whole-tone scale has no power to shock even the most unsophisticated among us these days. The work was ably, if not too brilliantly interpreted by Edwin Ideler, and Aaron Copland.

There was a pleasing, detached air about Roger Sessions' sonata for piano; which was not fully realized by its performer, John Dukes. Some remarkably clever effects were noted; the Andante movement has a fragrant, poetic quality. Mr. Sessions' intentions were manifestly sincere; but his composition is decidedly tedious, because of its

scholastic, uninspired dryness and its excessive length. Easily the hit of the evening, unquestionably the best and ripest work, proved Mr. Copland's Two Pieces for String Quartet, played by Wolfe Wolfsohn, Mr. Ideler and Herbert Borodkin, all of the Lenox String Quartet, and Lucien Schmidt, cello. Doubtless these compositions are by no means of recent date, but neither are they démodé, in spite of their being rather long winded. Now elegiac, now elegantly tripping, now informed with Till-like mock-seriousness, the work had sympathetic and understanding reading from Mr. Wolfsohn and his colleagues.

Richard Buhlig next performed the grueling tour-de-force of playing the



QUINCY PORTER, HEAD OF THE THEORY DEPARTMENT OF THE CLEVELAND INSTITUTE OF MUSIC, WHOSE QUINTET FOR PIANO AND STRINGS HAD ITS WORLD PREMIER AT THE LAST CONCERT OF THE COPLAND-SESSIONS SERIES

three following groups of piano music from memory, overcoming all the inherent terrific technical difficulties with apparent ease and intelligence. The first included two preludes by Ruth Crawford; these were sonorous, and atmospheric, and featured certain clever and effective rhythms. They showed a decided Chopin-Debussy influence.

Like a magnified and glorified Kitten on the Keys, chopped up but snappy, were the four preludes by Adolph Weiss; the second being particularly effective. However they produced the appearance of being written too much with an eye to effect: just as if the composer, while meandering on his piano, had accidentally struck on some quaint and intriguing combination of tone color, and had proceeded to write a prelude around it. Mr. Weiss was present to acknowledge the applause of the audience. The Three Paeans, by D. Rudhyar, were outbursts of joy pure and simple, exceedingly and convincingly pagan, powerful. W. Quincy Porter's Quintet for piano and strings, performed by the quartet with the competent assistance of Aaron Copland at the piano, finished the evening's proceedings. While ostensibly in one movement, the quintet in reality is divided into the four conventional parts, played without pause. It makes pleasant music, not without some distinction, but is it not especially important. The thing is quite typical of the period in which it was written; the French influence is ever noticeable. A wistfully sad mood is predominant, reflecting the impression of the clouded New Hampshire mountains; diversified by a vociferation of the artist's reaction to this machine-made jazz-age.

A stimulating experience, this avant-garde venture, and worthy of encouragement! Still, if the old shrines were knocked over with a great manifestation of youthful enthusiasm, are

they being replaced with new ones? There is an apparent and appalling sameness about practically all of these compositions; a definite personality, like Copland, or an academically inclined talent, perfect as to form but practically negligible as to contents, stand out like a bright scarlet flash of color against a greyish background. It is obvious that all this new and so-called American music is definitely inspired by French models, with a dash of Stravinsky. Will this type of music live? We doubt it. This then was another demonstration of transitional art, so typical of the Zeitgeist. And the great Goethe's words still apply: "In restraint, the Master shows. . . . The audience, ready and indeed eager to be shocked, had every reason to be satisfied. The series, it was announced, will continue next year under the name of Copland-Sessions Concerts.

B. F.

An Apostle of Modernism

A PROGRAM of living composers, except for Debussy and Albeniz, who were featured as "classicists," was given by Frederick Bristol, pianist and former accompanist of Lucrezia Bori, at Town Hall on April 30. This proponent of modernistic music seemed perfectly at home in his medium, which he presented with engaging modesty. After the first group, consisting of Ravel's Pavane pour une Infante défunte and three Debussy préludes, Mr. Bristol plunged right into the atonal vagaries of the dynamic Swiss Arthur Honegger, of locomotive fame, four of whose Seven Pieces brèves, very brèves indeed, somewhat à la Bela Bartók, were interpreted with roguish humor. Charleroi, a "first time" by Marc Delmas, proved little more than a hodge podge of whole-tone-scale effects, interspersed with echoes of the Brabançonne and the Marseillaise. Blair Fairchild was responsible for the next novelty, Etincelles dans la Nuit, more than faintly reminiscent of Debussy, in conjunction with repetitious sixths but atmospheric even if the thing seemed threadbare in spots. Mompon's Jeunes Filles au Jardin was a delightful encore, in the impressionistic manner.

The next section started off with the first Etude of Opol Ygouw, a "distinctly individualistic Swiss," according to Mr. Bristol's oral explanation. Frederic Mopou's Trois Variations, on an original theme, followed. The first variation, Les Soldats, was of a military nature; the second, Courtoisie, a modern variation of ancient rococo atmosphere; the third, Dans le Silence de la Nuit, like a plaintive voice hovering over the faint and nebulous clouds. The exhilarating, fascinating, devilishly clever Exultation by Henry Cowell,

with its intricate, ever changing rhythms, featuring ninths, and finishing on Russian-like folk dances, necessitated the additional use of the pianist's forearm in the bass. The audience evidently relished this exhibition of primitive passion, and clamorously demanded a repeat. Mr. Bristol complied generously. Albeniz' Seguidilla ended this interesting ramble into modernism. An enthusiastic audience attended this musical recital.

B. F.

The Twins in Brooklyn

ON May 7 Cavalleria Rusticana and Pagliacci were performed in the Brooklyn Academy of Music with the following cast: Santuzza, Pauline Turso (début); Lola, Evelyn MacGregor (début); Turiddu, Giuseppe Cavadori; Alfio, Luigi Dalle Molle, and Lucia, Iolanda Rinaldi—for the Mascagni opus—and Nedda, Anna Lodato; Canio, Fortunato De Angelis; Tonio, Martino Rossi; Beppe, Giuseppe Cavadori, and Silvio, Luigi Dalle Molle, for Pagliacci.

Miss Turso made a successful concert appearance in New York about a year ago. She then disclosed a fresh, young voice of pleasing quality and good range, flexible and under excellent control. As Santuzza she also showed a natural aptitude as an actress and made a generally favorable impression in her operatic debut. The Lola of Miss MacGregor was also well received and must have been encouraging to her supporters. Both are products of the Salvatore Avitabile studio. Cavadori, Dalle Molle and Miss Rinaldi were quite adequate in their respective parts.

Pagliacci had an experienced cast, and went quite smoothly. The veteran De Angelis was an excellent Canio and the Nedda of Miss Lodato was hardly less impressive. Messrs. Rossi, Cavadori and Dalle Molle were quite good. Gabriel J. Simeoni conducted and held his forces well in hand. The auditorium was crowded and the artists were the recipients of many floral offerings.

G. F. B.

Margaret Miriam, Soprano

MARGARET MIRIAM, soprano made her début in the Lenox Little Theatre, on Wednesday night, May 9, assisted by Anthony Borello, violinist. Miss Miriam sang three groups of songs ranging from Mozart to Edward German. Her diction was perfect and she sang with a charming air of simplicity, but traces of immaturity were noticeable throughout. Anthony Borello, in two solo groups, displayed a commendable sincerity. A friendly audience received both artists with liberal applause. Prominent in the audience was Geraldine Farrar, on the list of patronesses.

V. C. T.

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LA FORGE-BERUMEN MUSICALES

The regular monthly La Forge-Berumen concert was given in Aeolian Hall on April 25. A large audience attended. Anita Atwater, soprano, gave a group of Schubert songs to Phil Evans' accompaniments. She also sang a group of songs in Norwegian. Howard Lindbergh, pianist, was heard; and Norma Bleakley, soprano, sang French songs with Sibyll Hamlin at the piano. Ernesto Berumen's recording of the Ballet of the Happy Spirits by Gluck-Friedman was heard on the Duo-Art piano. Marianne Dozier, contralto, gave a miscellaneous group with Grace Marshall as accompanist. The next Aeolian Hall recital by the studios will be given on May 30.

A chamber music recital was announced at the Institute of Musical Art on May 12, by nine members of the Institute alumni who have gained distinction in the concert world. The program was listed as the Mendelssohn octet, and the quintet by Bax, given by Lillian Fuchs, Phyllis Kraeuter, Conrad Held, Julian Kahn, Albert Marsh, Walter Edelstein, William Kroll, Karl Kraeuter and Samuel Gardner. The last three named are members of the Institute faculty as well as graduates.

Alpha Kinzie, Norma Krueger, Emilie Goetze and Phoebe Hall, pianists from the studio of Ernesto Berumen, will give individual recitals at the La Forge-Berumen studios in June. Mary Frances Wood, Berumen pupil, who has been absent from the musical world for two years, will make her re-entry in the near future, playing in recitals and musicales under the personal direction of the La Forge-Berumen Studios.

Arthur Newstead, teacher of piano playing, who is a member of the faculty of the Institute of Musical Art of the Juilliard School of Music, will remain in New York this summer to teach in his residence studio.

Eleanor Spencer, American pianist went to Italy in April to play five recitals, in Milan, Bologna, Spesia, Rome, and Stresa. Miss Spencer will give a Paris recital in June, and an extensive tour is being booked for her next season. Her American tour will be given during the season of 1929 and 1930.

In addition to making an extensive tour next season, Toscha Seidel, violinist, will devote six weeks of the year to a tour with the Toscha Seidel Trio.

Emanuel Bay, is the pianist and Evsei Belloussoff the cellist.

Mary Cornelia Malone, soprano, will conclude her spring concert season with recitals in Tullahoma, Nashville and Paris, Tenn. Miss Malone has as her accompanist Hazel Coate Rose, a former member of the faculty of the Metropolitan Conservatory, Indianapolis and now of the Ward-Belmont College.

George Perkins Raymond sends greetings from Italy to his manager, Annie Friedberg. During June and July he will visit his teacher, Mme. Schoen-Rene, in Berlin, to prepare tenor recital programs for which he is engaged in Holland and Germany this summer before returning to America.

Annie Friedberg, concert manager, will sail for Europe on May 26, for a two months' visit to England, Holland and Germany. Miss Friedberg will meet some new artists abroad who are anticipating American tours. She will go to London in time to hear some of her artists at Covent Garden, and in various orchestra concerts.

The Hart House String Quartet has recorded for the Victor Company of Canada a double-sided red seal disc of two French-Canadian folk songs transcribed by Dr. Ernest MacMillan. This makes the fourth record which the Hart House group has made for the Victor Company. It will be released in Canada on June 1.

Rosalinda Morini, soprano, has added the following two engagements to her next season's list: Peabody Conservatory of Music, Baltimore, Nov. 23 and Penn Hall School for Girls, Chambersburg, Pa., Dec. 4. Miss Morini recently appeared for the Wellsville Musical Club.

At the Constance Towne dance studios, April 22, two pupils, Stella and Julie, presented numbers to music of Edna Bentz Wood, Chaminade, Grieg and others. They were seen in solo and ensemble numbers.

Marie Kurenko, Russian coloratura, and Toscha Seidel, violinist were engaged to replace Mary Lewis, soprano, and Renee Chemet at the Newark Festival on May 14. Both Miss Lewis and Miss Chemet have been prevented from appearing by illness, the latter being unable to return from France.

Leopold Auer, who has been ill, has sufficiently recovered to leave the hospital and return to his home and will

resume his activities at an early date. Mr. Auer will teach at the Chicago Musical College this summer for five weeks beginning June 25. He will be present at the fellowship contest the week before.

IOWA WELCOMES NIEMACK

All Iowa is backing Ilza Niemack, according to advices from Charles City, her home town, which recently promoted a big home-coming concert and reception for the talented young violinist. Ten local clubs united to make the affair a successful one. Delegations from cities within the fifty mile limit came to participate in the celebration, including the Mason City men's glee club, 100 strong. Representatives from forty Iowa newspapers covered the event.

CHICAGO, May 9.—Barre Hill, baritone, fills many engagements this month. The list includes the following: May 1, Fort Wayne, Ind., Tuesday Musicals Club; 2, Bryan, Ohio, Lyric Club; 4, Crete, Neb., recital, Doane College; 7, Milwaukee, soloist with Philharmonic Chorus; 11, 2:30, recital in Roger Park, 8:30, soloist at Michigan Alumni banquet, Stevens Hotel, Chicago; May 13, Appleton, Wis., soloist in Elijah; 14, soloist with Minneapolis Symphony Orchestra; 20, soloist with Harvester Choral Society, Goodman Theater, Chicago; 28, Akron, Ohio, soloist in Coleridge-Taylor's Hiawatha. Mr. Hill will remain in Chicago until June 17, when he will take a week's rest before beginning his engagement with the Cincinnati Opera.

Angna Enters, mime and dancer, sails on May 2 on the Mauretania for England to begin her second engagement of the London season in the St. Martin's Theatre on May 23. Miss Enters gave the first series of her Episodes-Compositions in Dance Form in St. Martin's in February, returning to America to fulfill her American spring tour engagements.

Gina Pinnara, soprano who made her New York débüt this season, sang at a musicale Sunday evening, April 29, in the colonial room of the Park Central Hotel given by Mr. and Mrs. Stuart J. Lebach. The program included numbers from Norma, Die Walküre, La Forza del Destino and Il Trovatore, also a group of modern French and English songs. Miss Pinnara was assisted by Willard Sekberg, accompanist, and Mario Cozzi, baritone. Miss Pinnara will leave New York shortly for Italy, where she will sing in opera during the summer.

Tina Manteufel, a violinist from the master classes of Mme. S. Joachim-Chaigneau of the Modern Institute of Violin, Chicago, recently gave a recital in Chopin Hall, Paris. Mlle. Manteufel was accorded an excellent reception.

Jeanne Gordon sang a pair of recitals in Canada, on May 3 and 7. The first was in Toronto, the contralto's annual concert in the city where Miss Gordon studied and from whose conservatory she graduated. On May 7, she was to be in Brantford under the management of James T. Whittaker.

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CHORAL CLUB ENJOYED
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HACKENSACK, N. J., May 16.—The Woman's Choral Club of Hackensack concluded its seventh season with an excellent concert in the State Street Auditorium on May 1.

The work of this fine organization, under its admirable conductor, Anna Graham Harris, seemed more impressive than ever. A difficult and interesting program was performed in an entirely satisfactory manner and its enthusiastic reception amply attested the appreciation of those who heard it.

Beginning with the Salutation of Gaines, the Club's numbers included Miss Nancy's Gown by Chadwick, Still wie die Nacht by Bohm, Capri by Bassett, Sing, O Sing by James P. Dunn, a Madama Butterfly aria arranged by Deems Taylor, The Two Clocks by Rogers, and works of Strickland, Gaul, Herbert. Several of these called for soloists, who in each case, gave commendable accounts of themselves.

Assisting the Choral Club was the Brunswick Quartet, whose members are Arthur Kraft and Arthur Clough, tenors, Norman Jolliffe, baritone, and Duncan Cornwall, bass. This effective ensemble gave two groups, demonstrating a neatly balanced unity and unusual style. Messrs. Kraft and Jolliffe preferred two duets.

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SOME STUDIO NOTES FROM HERE AND THERE

ZETA WOOD IN TULSA

Beginning on June 1 Zeta V. Wood, vocal teacher and director of the Brahms's Double Quartet, will hold a master class in Tulsa, Okla., for advanced students and teachers of singing. It will be a six weeks' course and is to include lectures with class and private lessons.

* * *

Students of the Master Institute of United Arts were heard in recital on the evening of April 24 as one of the events in the regular series of lectures and concerts. In addition to solo numbers by the students of the piano and string departments, there were to be ensemble numbers in various combinations. The students who appeared were pupils of Mr. and Mrs. Maurice Lichtmann, and Esther J. Lichtman, in piano; Alba Rose Vietor in violin and Percy Such in 'cello and chamber music.

* * *

Lottice Howell, artist pupil of Sergei Klibansky, has completed a forty weeks' tour singing the rôle of Barbara Fritchie in *My Maryland*. Other students of the Klibansky studio who are actively engaged in public include: Anna Scherer Schorr, who appeared successfully in the opening performances of the newly finished opera house in Berlin, in *The Magic Flute*. Vivian Hart and Virginia Mason are appearing successfully in the Keith Theatre in Philadelphia; Lauritz Melchoir has ended successful guest performances at the Stadt Theatre, Hamburg; his next appearances will be in London at Covent Garden and then in Bayreuth. Laszlo Aliga has given successful programs lately over WOR; Anne Louise Elliott is leaving shortly for the west where she will be heard in concerts; Mr. Klibansky will teach in Berlin after the end of May.

* * *

Robert Crawford of Princeton, N. J., has been appointed director of the department of music at Rollins College, Florida, of which Hamilton Holt is president. Mr. Crawford has been studying singing for the past two years with Francis Rogers at the Juilliard Graduate School of Music.

* * *

The Associated Music Teachers' League of New York has filed with the Board of Superintendents of the public schools a petition for the curtailment of homework so that school children may have more time to devote to their music lessons.

* * *

Alton Jones, pianist, has been re-engaged for the third season to teach piano during the summer session at Columbia University. Mr. Jones will be heard twice in recital.

* * *

Ruth Hall, English coach and pianist, gave her final students' recital of the season on May 1, at her studio in New York. The young artists were Mrs. A. Arnold, soprano; Joanna Gallagher, soprano; Harriett Geisel, pianist; May Hanley, contralto; Marie Hatch, E. Regardie and Julia Walsh, sopranos, and Mavish Walsh, pianist. Miss Hall played the accompaniments for her pupils.

Carl Friedberg, pianist and head of the piano department of the Institute of Musical Art and the Juilliard Foundation, leaves for Europe this month for a vacation which he will spend in part at his summer home in Baden-Baden. Mr. Friedberg will return late in September to resume his teaching and will start on a concert tour which begins in Chicago on Nov. 4.



CARA VERSON, PIANIST AND SPECIALIST IN MODEKN MUSIC, ON A HAMBURG BRIDGE IN GERMANY

AT AMERICAN CONSERVATORY

CHICAGO, May 2.—Recent appointments secured by pupils of Frank Van Dusen of the theater organ department of the American Conservatory are: Russell Warren, Lorraine Theater, Hoopston, Ill.; Fostine Fox, Lyons Theater, Lyons, Kan.; Kenneth Cutler, Parthenon Theater, Hammond, Ind.; Harold Cobb, United Artists Theater, Chicago; Myrna McNeill, Lyons Theater, Lyons, Ill.; Forrest Stump, feature organist, Salem Theater, Dayton. Mae Willems, soprano, student of Charles LaBerge, was engaged as soloist for the Palm Sunday and Easter services in Bethlehem Evangelical Church, where Clarence Loomis of the faculty is organist.

Pupils of Mae Doelling Schmidt, pianist, appeared in recital on April 7, in Lyon and Healy Hall. Pearl Appel of the piano faculty presented pupils in recital on April 7. Thalia Rice, who secured her bachelor of music degree in violin, class of 1926, after studying with Jacques Gordon, is head of the violin department of Kidd-Key Conservatory, Sherman, Tex., and is also teaching Harmony, Theory and History of Music. Albert Scholin, who holds the bachelor of music degree from the American Conservatory, is organist and choirmaster at the First Methodist Episcopal Church at Waterloo, Iowa.

* * *

Karl Kraeuter, will hold his summer class at Pittsfield, Mass., during July and August. He is first violinist of the South Mountain Quartet, and will give a series of Sunday afternoon concerts.

* * *

Helen Ardelle, of Mr. and Mrs. Frantz Proschowski's studio, is singing on the stage of the Roxy Theatre, New York, and is regularly heard over the air with Roxy's Gang. She sang at a benefit concert given at the Waldorf-Astoria Hotel on April 30, and again that evening at the Colony Club. She is engaged to sing at the Rubinstein Club Breakfast on May 5 in the Waldorf-Astoria. Eleanor Starkey of the same studio, sang at the Belview-Stratford in Philadelphia on April 14, at a banquet given by the State Teachers' College of West Chester Pa. On April 22, she gave a recital at the estate of Mr. and Mrs. DuPont, Longwood in Pennsylvania. Janet O'Connor played the rôle of Dame Durden in Robin Hood at the Brooklyn Academy of Music. She was the soloist at a concert given by the Community Club at Bedford Hills, April 27.

* * *

Singers from the Theodore Schroeder studio have fulfilled engagements in New England. Louise Biedenharn, contralto, recently appeared with the Brookline Impromptu Club. Rita Foley, coloratura soprano, sang with the Women's City Club, at the Chamber of Commerce, Ford Hall Forum and Copley-Plaza. Clinton White, tenor, gave a recital for the Fall River Women's Club and was soloist in *The Rose Maiden* production of the Falmouth Oratorio Society. Margaret Dunn, soprano, was selected by Dr. Davison, director of Radcliffe College Glee Club, as soloist for glee club concerts and the Dowse Lecture Course. Florence Chandler recently gave a recital for the Oxford Club, Lynn, Mass. Willard Young, baritone, has appeared at Salem, Mass.; Concord, N. H., and Chestnut Hill, Mass. Miriam Birkowitz, New Bedford soprano, has had appearances with New Bedford organizations. Gladys Driscoll, soprano of Lowell, Mass., is also fulfilling bookings.

* * *

The eleventh recital in the artists' series of the Institute of Musical Art, New York, was given by Elenore Altman April 4. The previous recital was held March 28, the participants being Rhea Eilberta, pianist, and Lyn Donaldson-Mittell, soprano. All three artists are graduates of the Institute.

* * *

Students of the American Institute of Applied Music, New York, gave a piano recital at the Institute, March 23. Those participating were: Violet March, Miss Wood, Dorothy Wight, Miss Chittenden, Elizabeth Macdonald, Mr. Sherman, Theodolinda Castellini, Elizabeth Sturgis, Imogene Steeves, Margaret Spatz, Winifred Bronson, Nancy Hankins, Ina Pihlman and Mr. Moore.

* * *

Rose Hershkowitz, head of the piano department of the City Conservatory of Music, New York, and Dimitrie Cuclin, head of the violin department, gave a joint recital in the Wadleigh High School Auditorium March 25. Bach, Mendelssohn and Moszkowsky were the composers represented.

G. D. G.

* * *

Leila Hearne Cannes, president of the Women's Philharmonic Society, gave a reception at her home last Sunday evening for members of the society and many people prominent in the musical world. The program was given by William Taylor, tenor; Lillian Croxton, soprano; Ida Romaner, soprano and Rose Worth.

MANNES STUDENT RECITALS

The annual recital of the senior orchestra of the David Mannes Music School was given on May 7, with the assistance of Celia Cohen, pianist, and Edith Klein, soprano, pupils at the school, and Quinto Maganini, flutist of the New York Symphony Orchestra. On the program were three songs by David Barnett, a student of composition, written to verses of Arthur Symons, William Butler Yeats and Jehudah Halevi, and sung by Miss Klein with the composer at the piano. The orchestra under Paul Stassevitch was heard in Elgar's Serenade; it accompanied the Bach concerto for piano, violin and flute, and played Tchaikovsky's Serenade. This was the second of three special student recitals being held in May at the school, the first having been given students of from eight to fourteen years. Movements from Mozart, Haydn, Schubert, and Beethoven sonatas were played by children of eight, ten and twelve years, and a fourteen-year-old pianist played the first movement of Beethoven's C major concerto. Several children who began to take their first lessons in October were also heard on this program.

* * *

CHICAGO, May 2.—Ellen Kinsman Mann, teacher of voice, announces she will continue teaching in her studio during June, July, and part of August. A number of informal recitals and musical teas are planned for the summer months. During the Supervisor's Conference in Chicago a number of the attendants took daily lessons from Mrs. Mann. Among them were Lorraine Baer of Farmington, Ill., and Gladys Snowden Wilson. Katherine March Strain, contralto, of Mrs. Mann's professional class, has been engaged as a member of the quartet of Temple B'nai Joshua. Mrs. Henry J. Palmer, soprano, and Mrs. Frank Montelius, contralto, students of Mrs. Mann a Grand Rapids, Mich., recently gave a program for the local D. A. R. chapter. Mrs. Montelius was also heard in solo recital before the Grand Rapids Art Association.

* * *

A song recital by pupils of Lino Mattioli was a recent important event on the College of Music calendar. The following acquitted themselves creditably: Frances Ellington, Edward Bauer, Cora Craig-Nash, Mrs. Clifford Taylor, Ruth Sammet, Mary Gretchen Walsh, Mary Braun, Mrs. Stanley McKie, Katherine Pauley, Amy Hattersley, and Franz Trefzger.

G. D. G.

* * *

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REVIEWING THE ART AND HISTORY OF WILLIAM BYRD

By BARTHOLD FLES

WILLIAM BYRD, by Frank Howes (Masters of Music, edited by Sir Landon Ronald). New York, E. P. Dutton & Co. \$2.50.

To the present-day musician classical English music is usually associated with the names of Purcell and Handel, the latter being considered (by English-speaking people, at least!) an Englishman "by adoption." It might be more to the point to say, that Händel's definitely German personality and style stamped and imposed itself upon his English contemporaries and followers.

Mr. Howes makes several important claims for Byrd. After three centuries of neglect he finds this Elizabethan composer perhaps the equal of Purcell, by reason of his pioneer work for the English church service and the developments he made in instrumental style—the string quartet and also the fact, that he "is the first great composer to write music for keyboard instruments," though the Spaniard Cabzon seems to have some claims here; in addition to which he was a composer of Latin church music, having no less than three masses, the one in D-minor being the most famous and some 230 motets and kindred choral works to his credit, besides many English anthems, the most famous of which are Bow Thine Ear and Sing Joyfully, and sundry madrigals, some of which are being used e'en now by established and aspiring singers, though generally only as a "starter" to their recitals.

Perhaps some of us are getting just slightly tired of the excessively ornamented, snobbish, sophisticated, involved and intricate concoctions and rhythmic eccentricities of Messrs. Strauss, Stravinsky, Respighi, etc.—just as tired as they seem to be themselves, and, like some of them, with a sigh of contentment and repose, we turn to the strong, severe, austere and unadorned, but charmingly simple music of the Tudor, the Palestina, the Bach periods. Cocteau, Picasso and their followers, seem to have made simplicity "all the rage in Paris," and from Paris our salvation and redemption is due to come. . . .

Byrd's Epistle

In Byrd's time all music was still vocal in style; eventually instrumental music built its structure on the dynamic dance-rhythm. So the great Elizabethan could write in his Epistle to the Reader, prefixed to Psalms, Sonnets and Songs:

"Benigne Reader, heere is offered onto thy courteous acceptation, Musicke of sundrie sorts, and to content diuers humors. If thou bee disposed to praye,

heere are Psalms. If to bee merrie, heere are Sonets. If to lament for thy sins, heere are songs of sadness and Pietie. If thou delight in Musick of great copasse, heere are diuers songs, which beeing originally made for Instruments to expresse the harmony, and one voyce to pronounce the dittie, are now framed in all parts for voyces to sing the same."

This collection of madrigals published in 1588, was the first one to be printed, and, according to Howes, it "marks the beginning of the Golden Age of English music." It was followed by two additional volumes.

This fashion, as also the manner, of composing madrigals was obviously influenced and inspired by Italy, then the cultural center of the world. Byrd has one of the earliest pieces of Passion, and also of program music, extant to his credit. Born in 1543, he died eighty years later, after an exceedingly fruitful and successful career.

Many of his numerous compositions, a list of which is appended in this book, are now accessible to the general public, either through recent publication, or through the recording by the English Singers, issued by the English branch of the Victor Talking Machine Company.

Although his contemporary title of Father of Music does not seem applicable and more, this highly prolific and pleasing composer unquestionably deserves a place on our programs, and an occasional performance by the Friends of Music, or some such organization for the propagation of good, but little known compositions.

A Useful Handbook

Music Club Programs from All Nations, by Arthur Elson. Revised Edition, 278 pages. The Music Students Library. Boston, Oliver Ditson & Company.

The new edition, profusely illustrated, of this useful handbook, bringing it up to date, gives exactly what it promises, namely a concise history of the different national schools of music. At the end of each chapter, dealing with the music of a certain country, a number of programs of graded compositions is added. By answering the many questions, attached to each chapter, the student will be able to check up on his knowledge of musical history. Ernest Hutcheson contributes a series of five programs of piano music with annotations and Arthur Whittig, some sensible and well-chosen programs for different combinations of instruments, given at the Universities of Harvard, Yale and Princeton. An index is appended.

Roses and Checkers

Fundamentals of Musical Expression, by Charles C. Miles 96 pages. Published by the Author, 1511 Steger Building, Chicago, \$1.50.

In this psychological, artistic and supposedly serious treatise the author proceeds emphatically to crash a wide-open door. This with the assistance of such widely diverse, but eminent authorities as Count Leon Tolstoi (quoting, of all things, his comical *What is Art?*) Bernarr Macfadden and, needless to say, Charles C. Miles himself.

"(The) two factors, contrast and harmony, result in rhyme and a few illustrations will be given:

"The checkerboard: An excellent illustration is had in the checker-board design of contrast in colors, and the harmony of forms (squares) that are alike in size, thus through rhyme affording expression, beauty and art."

The other examples are the Rose Bush (...if the petals of the rose were green like the leaves, no one would give the rose bush a second glance—no contrast, no beauty or complete expression), and the United States flag—indeed emphatically patriotic and touchingly sentimental, if not very appropriate!

By dint of certain folk songs the author contrives to prove exhaustively and conclusively the existence of weak, strong and augmented progressions and chords, and chromatic harmony, also accounting for these phenomena.

Music, he summarizes, is the product of three rhythms: Measure rhythm (harmonic or balanced contrast of beats or stressed values), motion rhythm (harmonic or balanced contrast of time or duration values) and melodic rhythm (harmonic or balanced contrast of interval values).

Music Made Too Easy

The Simple Story of Music, by Charles D. Isaacson. 336 pages. New York, Macy—Masius. \$3.

"An American soldier has been taken prisoner. He is heard moving about the cell as a stream of light trickles through his tiny window. His heart is breaking. He stirs. He rises. He paces up and down, slowly at first, then furiously, madly, finally losing all control of himself. Mad with the utter hopelessness of it, he rushes up and down, beats his hands and head against the wall; he cries out. He shrieks. He screams. He has lost all control of himself but his agitation is useless. Worn out, he drops to his knees and sinks to the ground, barely breathing, barely living. He realizes the utter desolation, the complete defeat. No hope, no hope, no hope."

Can you—can anyone—guess what composition is pictured by this story?

In the tide of Wells, Thompson, Van Loon, Drinkwater, Durant and similar apostles of the popularization of science and art, comes this volume, confessedly meant for "musical amateurs of all ages." In spite of a couple of misstatements, (poor Bizet being killed off again by a broken heart, because of the failure of Carmen) some American Magazine and True Romances stories, plenty of waving of the flag and some ill-placed and, incidentally, ill-expressed optimism on the future of American music—in spite of all these, this book will probably prove very useful to the average layman who likes his music interpreted in terms of Wall Street and Broadway. Much amusing and interesting information will be found in the pages of this book: music lovers will be interested to hear that Mr. Isaacson ranks Sousa, whom he calls the Beethoven of the band, and Bodanzky, as great conductors (bien étonnés de se trouver ensemble!), while opera fans will relish



DAVID MILLER

PHILADELPHIA, May 16.—Mae Mackie, mezzo-soprano, and David Miller, tenor, gave a joint recital in Witherspoon Hall on May 3.

The program opened with a duet from *La Gioconda* and arrangements for two voices of Rimsky-Korsakoff's *Song of India* and Lucantini's *Night in Venice* in which the voices blended effectively. Miss Mackie then sang an aria from Moussorgsky's *Kovantchina* with splendid interpretation and a fullness of tone which manifested the *raison d'être* of her operatic activities.

Mr. Miller gave a group in Italian, German, English and French, which included the Meyerbeer aria *O Paradis sorti de l'onde*. His well produced voice had the amazing qualities of both a lyric and a dramatic instrument, and his enunciation was excellent. After two Brahms duets Miss Mackie sang a group of English songs by Martin, Miller Mount played co-operative accompaniments. H. J.

the fact that Tita Ruffo vocalizes his own name.

One of the best and most informative chapter is the one called *The Outline of Musical History*, chiefly interesting because of the tying up of historical and musical data. A final "excursion to Jazzland," wherein Mr. Isaacson breaks a lance for this much abused side show, a very useful musical dictionary and an index complete this simplified text book. Mr. Isaacson, music critic of the New York Morning Telegraph, knows his subject, and has devoted his life to making good music understandable to the general public. He has succeeded in writing a very useful and readable volume.



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SELECTED BROADCASTS

REVIEWED BY DAVID SANDOW



WITH the exception of direct-from broadcasts and some isolated instances, the lengthier works of music are seldom presented to radio listeners in their entirety. A separate movement from a symphony or string quartet, a tabloid performance of an opera, these are often offered by the impresarios. But the number of complete works which have been broadcast can be counted without the aid of machine.

The listener fully understands the main reasons for such practices. The radio day is tolled off into hours or fractions of hours mainly because of contractual arrangements. A program is planned to require no greater amount of air time for its execution than that engaged by the sponsor, and this procedure must of course be strictly observed. There have been instances where numbers have been curtailed, in order to make way for the next feature assembled in an adjoining studio and all ready to start the moment the clock ushers in its tenure of the station's carrier wave.

An instance of an abrupt termination which comes to mind occurred in the first of the three experimental lecture-concerts by Walter Damrosch. The andante from Beethoven's fifth symphony had reached about the midway point when "time was up" and the announcer without further ado commenced his closing remarks. This, I suppose, had to be done or the succeeding sponsor would have protested. And inasmuch as broadcasting in this country will probably continue to be subsidized in the manner now in force, no more polite system is likely to materialize.

But to get back to the original subject of this tirade. Granted that in the main an hour is the limit set for a specific broadcast, it is possible to perform most symphonies or concertos within that time. That many listeners want the presentation of long works in toto is not to be doubted. Those who heard Walter Damrosch (again we refer to this eminent musician who has so often unwittingly been of much assistance to the writer in support of his contentions) tell of the many requests received by him for whole works will agree with this assertion.

Performances over the air must not differ from the traditional practices of the concert hall if radio is to take a place side by side with other means for dispensing good music. And until the happy time arrives when the broadcasting impresarios determine to mould their musical presentations along concert lines, they must be content to have radio classified as second best to visible concerts.

Josef and Rosina Lhevinne (Ampico Hour, WJZ and NBC Blue Network, May 10). This Ampico presentation was constructed on lines repeatedly recommended by this department. Avowedly a feature designed to stimulate interest in piano music and pianos, no slight bewilderment and regret has been caused by the inclusion on many past occasions of a sentimental tenor and a none too polished orchestra. By devoting its entire time to the piano the program of this date was at least within logical bounds, if not entirely composed of the greatest works written for the keyboard.

Mr. Lhevinne, who was Ampico's guest artist in the series' inaugural broadcast in January, made a return appearance and brought along Mrs. Lhevinne, if for no other reason than to show the complete musical harmony that exists in the family. Both gave evidence of their artistry in things pianistic with the Gavotte of Saint-Saëns and Infanta's Grazia; and Mr. Lhevinne played the thrice familiar A flat polonaise of Chopin with impeccable orderliness and fine regard for its musical properties. Although additional specimens of the art of Mr. Lhevinne were offered by two recordings, it was regretted that the management could not see its way clear further to prolong his tenure (in person) of the keyboard. In compliance with numerous requests (so the announcer told us) La Campanella by Liszt-Busoni was offered as Mr. Lhevinne's concluding number.

Nanette Guilford Lewis James (General Motors Schubert Program, WEAF and NBC Red Network, May 7). With vast Schubert treasures available it was amazing to find such a stereotyped list as the G.M. impresarios concocted for this broadcast. The Serenade, Hark,

Serenade (with Lewis James and a disturbing male quartet obbligato) was executed in the literal sense of the word.

Some semblance of style was evident in Mr. James delineation of Who is Sylvia?; the tessitura of this number lay well within his voice. But the Erlking was too much for his limited dramatic resources, and the portrayal lacked power.

Edwin Franko Goldman and his band did questionable things with the Rosamund overture, and Roderic Graham's orchestra made of the Moment Musical anything but that. The broadcast was the least inspiring in the long string of lavish and generally worthy G.M. presentations.

Arturo Gervasi and Wilfred Glenn (Maxwell Hour, WJZ and NBC Blue Network, May 10). The works of such divergent composers as Verdi, Sibelius and Foster were drawn on for this more or less innocuous and generally mellifluous broadcast. Present to lend vocal interest to the manifestations of the orchestra were Arturd Gervasi, tenor, and Wilfred Glenn, bass. The former, an artist not unknown in Europe, proved to be the conventional operatic disclaimer of high Cs whose chief claim to fame lay in the "concert of sweet sounds" that emanated from his throat. With interpretative insight or emotional depth Mr. Gervasi seemed unacquainted, notwithstanding his mastery of the tenor sob. His conception of Questa o quella from Verdi's Rigoletto (if this harmless ballad can be spoken of as containing anything to conceive) was devoid of its *savoir faire* and was delivered in a lethargic pace.

Wilfred Glenn was appropriately sentimental in Foster's Uncle Ned and duly imbued My Old Kentucky Home with pathos. Both these songs were very well sung indeed. Mr. Glenn is far from being a stranger to broadcast audiences.

The orchestra, with the indefatigable Mr. Shilkret beating time, furnished ample support and backgrounds for the soloists and behaved nicely when left to its own devices. It accorded adequate expostulations of the overture to Verdi's Forza del Destino and the Valse Triste of Sibelius, and would have received more enthusiastic commendation had it succeeded in smoothing some of the rough edges.

All Wagner Program, United Symphony Orchestra, (Symphonic Hour, WOR and associated stations of the C.B.S. May 13). Radio broadcasts are indeed looking up when those responsible elect to present all Wagner programs. However, this presentation was in keeping with the general demeanor

of the C.B.S. Symphonic Hour, a feature which caused many a music lover gladly to forego his Sunday afternoon stroll in order to avail himself of its offerings.

Howard Barlow, conductor of the orchestra, has proved himself thoroughly conversant with whatever may lie before him on his desk. He has in addition the poetic insight to extract from the composers' creations whatever musical glories may be imbedded therein. The sincerity and musicianship of Mr. Barlow were never so much in evidence as in this broadcast.

But certain parts of the performance contained disturbances of values. Whether the orchestra is deficient in the number of first violins or the pick-up was poor, the listener is unable to state. But certain it is that not a few climaxes and fortissimo passages lacked balance and effectiveness.

The list included the overture to Rienzi, the Siegfried Idyl and the prelude to Act III of Die Meistersinger. The Grail Narrative from Lohengrin engaged the services of Redferne Hollinshead whose voice, although lacking in body, was adequate and was used with satisfactory results.

Laurence Wolfe and String Orchestra (WEAF and NBC Red Network, May 13). But recently returned from a successful European tour, Laurence Wolfe, young American tenor, was heard in a very brief air performance this beautiful Sunday afternoon. His appearance however could hardly be termed a recital, for Mr. Wolfe was heard in but three numbers, Onaway, Awake, Beloved, from Coleridge-Taylor's Hiawatha's Wedding Feast, Schumann's Moonlight and Bond's Is Yo? Yo' Is.

The string orchestra was so-so in Rubinstein's Kamenoi Ostrow and no different in an arrangement of Padewski's well known Minuet.

Atwater Kent Quartet (A. K. Hour, WEAF and NBC Red Network, May 13). On a less pretentious scale, but not far beneath the artistic standards of the cold weather programs, the summer series of the Atwater Kent Hour was ushered in with this broadcast. A male quartet composed of Victor Edmunds, George Rasely, Erwyn Mutch and James Davies reading from the highest voice down, sang sundry things with éclat, polish and enthusiasm. To devotees of sweet (and correct) harmonies manufactured by four excellent voices the quartet gave promises of many happy hours to come. The numbers will be heard frequently during the summer in this Hour.

Of the numbers presented, the quartet received most approbation with Geoffrey Shaw's Hey, Robin, Jolly Robbin from Twelfth Night, and the ever lovely Drink to Me Only With Thine Eyes. An old Essex folk song, Bushes and Briars, was enjoyed both for its old world flavor and for the delightful manner in which it was sung.

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WELSH CHOIR AT COURT

(Continued from page 3)

of Wales was greatly amused by his little niece and egged her on with enjoyment of her graceful gestures.

Prince Likes Folk Song

Talking with Mme. Novello-Davies, the Prince of Wales expressed great delight in the Welsh singing and in Welsh folk songs in particular, recalling with zest his visits to the Royal Welsh National Eisteddfod and the deep impression made by the thousand-massed Welsh choral singing there. He was in a typically happy mood.

In the course of high tea to which the Welsh visitors were entertained, Mme. Novello-Davies was presented with a souvenir gift from Their Majesties in the form of a brooch composed of the entwined initials of the King and Queen,—G and M,—in rubies, emeralds and diamonds, set in enamel and gold. To the delight of the patriotic Welsh woman conductor and the choir, the surrounding emblems included a graceful daffodil, symbolic flower of Wales, instead of the usual ungainly leek, interlaced with the rose, shamrock and thistle. This souvenir will take its place with one treasured earlier by Mme. Novello-Davies, a brooch in rubies, emeralds and diamonds, set in gold, consisting of the monogram V.R., presented to her by Queen Victoria after her command performance at Osborne in 1894.

The Welsh visitors were conducted on a tour of the castle's royal apartments after their meal and then conveyed to Windsor in royal equipages and thence to London by special train.

Anglo Celtic Ideal

Mme. Novello-Davies is well-known in New York as a teacher and lecturer. It is her ardent wish to make music, through her Royal Welsh Ladies Choir, a bond between British peoples throughout the world, with special emphasis on the Anglo-Celtic elements. For she adopts the affirmation of Sir Arthur Conan Doyle that the British people should not be termed Anglo-Saxon, but Anglo-Celtic in view of the great Celtic contributions to British literature, drama, art, music and temperament.

Dr. Leigh Henry is one of the keenest pioneers of this movement, and is a noted leader of the modern Welsh musical nationalist movement, being a member of the national music board of the Welsh Gorsedd, controlling the music of the annual Royal Welsh National Eisteddfod. He has been termed the leading Welsh orchestral composer, his works having been performed under his baton by the London Symphony Orchestra at the National Eisteddfod of Swansea, 1926, before an audience of over 26,000, and again at Bournemouth by the famous Municipal Symphony Orchestra of Sir Dan Godfrey, under the

THE TURN OF THE DIAL

French and Russian compositions by United Symphony Orchestra, Howard Barlow, conductor; Victor Bay, violinist, Symphonic Hour, WOR and Columbia chain, Sunday May 20, at 3 p.m.

Repeat performance of Gounod's Sacred Heart Mass and other works in Old World Cathedral Musical Service. Cathedral Hour, WOR and Columbia chain, Sunday May 20 at 4 p.m.

Don Voorhees' Concert Orchestra will play Rimsky-Korsakoff's Eastern Romance and Debussy's Reverie, among other works, WOR and Columbia chain, Sunday, May 20 at 9 p.m.

Katherine Palmer, soprano, and National String Quartet in Schumann program, WEAF and NBC Red Network, Sunday, May 20 at 1 p.m.

Hans Barth will play works by Beethoven, Chopin and Randecker in piano and harpsichord recital, WEAF and NBC Red Network, Sunday, May 20 at 7.05 p.m.

Carmen with Marguerita Sylva and orchestra of 100, Madison Square Garden Musical Festival, WABC, Sunday, May 20 at 8.30 p.m.

William Simmons, baritone guest artist in Atwater Kent Hour, WEAF and NBC Red Network, Sunday, May 20 at 9.15 p.m.

The Pioneers in first air performances and rarely heard works, WOR and Columbia chain, Monday, May 21 at 10 p.m.

The overture to Mozart's Cosi Fan Tutti and excerpts from Goldmark's Rustic Wedding Symphony in Slumber Music Hour, WJZ and NBC Blue Network, Monday, May 21 at 11 p.m.

Russian Cathedral Quartet in Russian Program of New York Edison Music Map of the World series, WRNY, Tuesday, May 22 at 8 p.m.

The Continentals and NBC Grand Opera Ensemble in operatic program.

composer. The leading Welsh radio station at Cardiff devoted a whole night's program to his orchestral and vocal works, with piano soli by the composer, on Jan. 10 last.

Dr. Leigh Henry has already been the recipient of royal notice, having been congratulated by H.R.H. Princess Marie Louise and Lady Patricia Ramsay (Princess Patricia of Connaught) as a lecturer and by H.R.H. the Princess Royal as a composer on the occasion of the production of his ballet at the Scala Theater, London, last year.

PORTLAND, ORE., May 16.—Shakespeare in Opera was presented at a MacDowell Club meeting by F. W. Goodrich, lecturer. Singers were Marguerite Carney, Arthur Johnson, and Thomas Clarke. May Van Dyke, Barreme Tyler Stone and Alice Johnson accompanied.

WJZ and NBC Blue Network, Tuesday May 22 at 10 p.m.

Franz Von Suppe's comic opera Fatinitza, in Operetta in Miniature period, WOR and Columbia chain, Wednesday, May 23 at 9 p.m.

Edna Thomas, the Lady from Louisiana; Felix Salmond, cellist and Columbia Symphony Orchestra in program of spirituals and works by Gounod, Schubert, Glazounoff. Columbia Phonograph Hour, WOR and Columbia chain, Wednesday, May 23 at 10 p.m.

The Geisha by Jones in tabloid version, Philco Hour, WJZ and NBC Blue Network, Wednesday, May 23 at 9 p.m.

Verdi's Il Trovatore in tabloid version, National Grand Opera Company, Cesare Sodero, conductor; Devra Nadworney, Paula Heminghaus, Steele Jamison and Nino Ruisi, soloists. WEAF and NBC Red Network, Wednesday, May 23 at 10.30 p.m.

Hans Barth, guest artist in Ampico Hour, WJZ and NBC Blue Network Thursday, May 24 at 8.30 p.m.

Bach Prelude and Fugue from The Well Tempered Clavichord, transcribed for woodwinds. By Court Woodwind Ensemble in At Home With the Masters period. WOR and Columbia Chain, Friday, May 25 at 10.30 p.m.

Godfrey Ludlow and Lolita Cabera Gainsborg will play Beethoven's sonata No. 5 in F major, WJZ and NBC Blue Network, Friday, May 25 at 8 p.m.

Philharmonic Symphonette and Herbert Gould, baritone, in White Rock Hour. Program includes works by Mozart, Beethoven, Haydn and Wagner. WJZ and NBC Blue Network, Friday, May 25 at 8.30 p.m.

Fifty voice chorus of Tuesday Musical Club of Denver, Col., over KOA, Friday, June 1 at 8.30 p.m., Mountain Standard Time.

INDIANA COLLEGiates
COMPLETE TOURS

BLOOMINGTON, IND., April 25.—The state tour of the Men's Glee Club of Indiana University is reported as the most successful in its history. Howard Alltop is student manager and D. D. Neyle the conductor.

The University Band, too, has made a record this year. In Marion, the players headed a parade and drill, and gave a concert. The band played in Dunkirk under the auspices of the Kiwanis Club and the American Legion. The Bandoliers, a twenty piece orchestra accompanied the band, and shared its honors.

H. E. H.

KANSAS CITY, KAN., May 16.—In celebration of its golden anniversary, the J. W. Jenkins Son's Music Company will present seventy-five pianos and eighty-two victrolas to churches and schools.

DEBUSSY IN LONDON

(Continued from page 5)

Dittersdorf counts most in this work, however. The lyrical quality of much of the score was heightened by its quaintly baroque mannerisms.

The program concluded with the lovely oboe quintet of Arnold Bax, that exquisite and intimate study of moods essentially Celtic and imbued with faery glamor, fey melancholy and mystic exaltation, culminating in joyous revelry. This work was played as well as I have ever heard it, no small compliment to the subtlety and imagination of the players. It is a classic of our own times, a veritable masterpiece of chamber music enhanced by an unusual and poignantly introspective sensibility.

LOUISIANA CONVENTION

Teachers Assemble in
New Orleans

NEW ORLEANS, May 16.—Holding its annual convention from May 4 to 5, the Louisiana Music Teachers' Association discussed varied phases of its profession. Leon Ryder Maxwell's Music, its Aims and its Attainments, and Hannah Malter's New Educational Theories for Private Teachers, were outstanding papers. The Mark Kaiser String Quartet interpreted Dvorak's American Quartet, and Philip Gordon gave a piano recital.

John Hammond, organist of the Saenger Theater, lectured on the organ in the motion picture house. Rev. William H. Ness, dean, Christ Church Cathedral, spoke of organ music from a theological viewpoint. Fred Font, organist of the Holy Name of Jesus Church, discussed modern ideals of Catholic church music. Eugenie Wehrmann Schaffner was heard in a piano recital.

Officers elected are: president, J. L. Dilworth, New Orleans; vice-presidents, Francis Wheeler, Shreveport; R. R. Pottle, Amite; Mrs. George Proudfit, Natchitoches; secretary-treasurer, Miss Hanna Malter.

W. M. S.

LUNCHEON FOR DAMROSCH

Walter Damrosch, who sailed recently for a month's vacation in Europe, was honor guest at a luncheon in the Ambassador Hotel, New York, on the day preceding his departure. Mr. Damrosch will represent the American Schubert Committee in synchronizing plans for the Schubert centennial celebration. Speakers at the luncheon, in addition to Mr. Damrosch, were: Louis Sterling, chairman of the board of the Columbia Phonograph Company which is sponsoring the centennial; Dr. John H. Finley and Sir George Croyden Marks, English financiers.

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THE BETTER RECORDS

REVIEWED BY PETER HUGH REED

THE following records claim attention this week:

Poissons d'Or, Debussy, and La Fille aux Chevaux de Lin; Ménestrels, Debussy; played by Myra Hess. Columbia. (No. 7151M).

Sonata in A major, Schubert, opus 120; played by Myra Hess. Columbia, set No. 87. (Nos. 671417D-67519D).

Londonderry Air, and The Blue Bells of Scotland; played by Constance Mering. Columbia. (No. 1318D).

Partita in B flat, Bach, Sarabande; Minuets Nos. 1 and 2, and Gigue; played by Harold Samuel. English H. M. V. (No. D1275).

Partita in B flat, Bach, Courante; Prelude and Allemagne in B flat, Bach; played by Harold Samuel. H. M. V. (No. D1053).

Concerto for three pianos in C, Bach; played by Mmes. Pignari, Schavelson, Descaves. Orchestra under direction of M. Bret. French H. M. V. (Nos. W864-865).

Concerto in A minor, Schumann, opus 54; played by Alfred Cortot and the London Symphony Orchestra. English H. M. V. (Nos. DB1059-DB1062).

Myra Hess' renditions of the Debussy etudes are very fine; the dexterity of her playing and her perfect phrasing permit one to listen in complete satisfaction. One senses the motion of the Goldfish in the curving lines of the music as she plays it, even as one senses the austere simplicity of The Flaxen Haired Maiden and the waggishness of the Minstrels.

Miss Hess gives us just the type of performance which displays the Schubert's melodic gift. Where many pianists go astray sentimentalizing, she wisely refrains, letting this evermelodic music speak for itself. The simple greatness and the spontaneous sincerity of the composer are splendidly matched by this artist's interpretive power. This sonata scarcely needs analysis, as it is a great favorite, nor need it be recommended to music-lover or the student.

The Londonderry Air is familiar to most of us in one or another of its many guises or arrangements. Miss Mering gives a fine piano projection in both this air and in the arrangement of an old Scotch song. One might call it a successful débüt on the discs.

For Bach Lovers

Harold Samuel's skill in bringing out the various contrapuntal lines in Bach, and his sensitive feeling for expression and phrasing, have made his renditions of this composer internationally famous. I believe these two records, which are in the English catalogue, will interest my readers. The interpretations and the recording are equal in every way to those of the Preludes in C major and minor issued a couple of months ago by Victor on disc No. 9124.

Of equal interest to lovers of Bach's music is the recording of the Concerto in C major for three pianos. This work is commendably performed and well recorded. It should prove a distinct and worthy addition to any library.

I wish to call my readers' attention to the electrical recording of the Schumann Concerto. It was issued sometime ago in England; but anticipating a release in this country, I did not write about it. Cortot's interpretation scarcely needs analysis, as most of us are familiar with the old acoustical version of it. Needless to say, this set is in every way preferable to the old one, the

new recording permitting both interpretative and technical expressiveness to attain a better balance.

Song of the Flea, Moussorgsky; and O My Angel, Tosti; sung by Adamo Didur in Polish. Brunswick. (No. 60048).

Duna, McGill; and A Brown Bird Singing, Wood; sung by Charles Hackett. Columbia. (No. 4040M).



A FAVORITE BUST OF FRANZ SCHUBERT

Rigoletto, Pari siamo, Verdi; and La Traviata, Di Provenza il mar; sung by Riccardo Stracciari. Columbia. (No. 9036M).

Claire de Lune, Gabriel, Fauré; and Lamento, Gabriel Faure; sung by Charles Panzéra. (No. P739). French H. M. V.

Nocturne, César Franck; and Sur un vieil Air, Bordes; sung by Charles Panzéra. (No. W861).

L'Invitation au Voyage, Duparc; and La Vie Antérieure, Duparc; sung by Charles Panzéra. (No. W836).

Some of Didur's projections in the old days on the now obsolete Pathé discs were memorable. In the present disc his voice sounds less opulent and inclined toward a tremolo, but his interpretative ability is still in evidence in both the humor of The Song of the Flea and the sentimental Tosti song.

Duna has a certain likeable spontaneity, and Hackett seems to sincerely feel it—and also, to project it. The companion song is a sentimental one, sentimentally rendered—but nevertheless well sung.

Stracciari can always be relied upon to give a commendable account of himself in operatic arias. If anyone is interested in these two, or does not happen to own them in this day and age of vocal duplication, I recommend them to hear this record.

Panzéra is one of the foremost baritones in France and also one of the leading artists at the Opéra-Comique. Those of us who imported the Pelléas and Mélisande discs know this artist's impressive performance of Pelléas, a rôle in which he is quite likely unexcelled in that opera house. His singing of these selections is in every respect

artistic, therefore lovers of French songs will undoubtedly welcome an opportunity to acquire them. They are all excellently accompanied by orchestra under the direction of Piero Coppola. Some advantages are gained by an orchestral accompaniment, particularly noticeable in the Duparc and Franck songs; at the same time, many people will feel a loss of that *art intime* which one senses with a piano accompaniment. But perhaps where the singer remains unseen, the orchestra presents a psychological reaction which is preferable. Most of the songs are familiar to music-lovers, Duparc's are two of those exquisite settings that he made of Baudelaire's verses. Sur un vieil Air was written by a contemporary of Debussy, it is facile without being unusual, but proves a beautiful song as sung by this Panzéra.

String Quartet in A minor, Schubert, opus 29; played by the Musical Art Quartet. Columbia set No. 86. (Nos. 67413D-67416D).

Minuet, Debussy-Dushkin; and Minuet and Dance of the Auvergne; Exaudet-Nachez; played by Joseph Szigeti. Columbia. (No. 7152M).

Homage March, Wagner; played by Sir Dan Godfrey and Symphony Orchestra. Columbia. (No. 7155M).

Merry Vienna, Ziehrer, opus 419; and Dear Old Munich, Komzak, opus 286; played by Edith Lorand and her orchestra. Columbia. (No. 50063D).

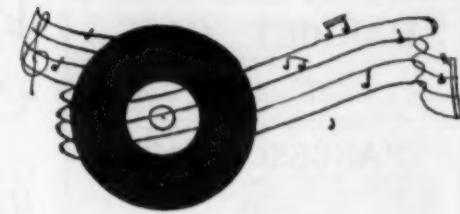
Unforgettable Melody

Melody—melody—Schubert bequeathed to the world an unforgettable share of melodic beauty. It flowed in crystal clarity like the water from a brook's source. There is much to commend this quartet to our attention, from the composer's truly inspired message to the well-nigh impeccable performance of the Musical Art Quartet. Certainly their performance is a fine one, one might say that these young musicians had inoculated themselves with that inspiration by which the composer created this work.

Although some of Schubert's chamber music seems to lose interest with its lack of contrapuntal writing, the present work sustains its interest to the end. The character of this composition is at once ardent and graceful. The Andante has been called a genuine inspiration of song-like lyricism, which is unquestionably true, if one realizes its melodic beauty and the simplicity of its construction and design. The Minuet presents Schubert's originality, opening as it does on a dominant pedal point. This work should have a universal appeal.

The Debussy Minuet comes from his Petite Suite. It has been cleverly arranged by Dushkin, a violinist familiar to American audiences. Szigeti, although an admirable artist, is not always an impeccable one, there are tones in this disc which indicate carelessness; and yet—one can truly say that this record is genuinely appealing both for the Debussy arrangement and the fascinating Minuet and Dance of the Auvergne.

Wagner's Huldigungsmarch, composed for his friend the King of Bavaria, is given the English title of Homage March a short time ago. Victor released a version of this march under the German title, conducted by Siegfried



Wagner. Many people will probably prefer the present version conducted by Godfrey, as it presents a less strident orchestral quality, but as far as interpretation goes, one seems as good as the other. The break in the Victor set is preferable to the one chosen in this disc.

Edith Lorand plays two waltzes evidently chosen from prolific sources. Merry Vienna was composed by a favorite and well-known Viennese composer of this type of music. Lorand may always be relied upon ably to project her musical offerings, so if one likes light carefree music, he should hear this disc.

Popular Jazz Records

Recently the Brunswick Company sent us a series of its popular or so-called "jazz" records. Space does not permit me to review them but I would like to mention that the new material and the surface of these discs is much superior. All the selections reproduced were excellently recorded and almost every taste seemed accommodated in their long list.

MADRIGAL CLUB HONORS GUESTS

At the recent Madrigal Club luncheon and musicale in the Hotel McAlpin Edwin Franko Goldman, conductor; Augusta Cottlow, pianist; Horace Johnson, composer; Mrs. Horace Johnson, writer; Arthur Mayer, baritone; Katherine Tift-Jones, pianist; Robert Armbruster, pianist; M. Mauro-Cottone, organist; John Worth, composer, and Gena Brascombe, composer, were the guests of honor. There was an attendance of about seventy-five who listened to speeches by the guests of honor and enjoyed a program given by Mr. Armbruster and Dr. Mayer. The second half of the musicale consisted of a performance of In a Gondola, a choral cantata by Mr. Worth, which is a setting of Robert Browning's poem. Elizabeth Ingalls was the soprano; J. Steel Jamison the tenor; Marguerite Potter, founder and president of the Madrigal Club, the reader, and Florence Winselman the pianist.

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Paderewski Is Coast Guest

Golden Gate Audiences Hear Much Music

SAN FRANCISCO, May 16.—Ignace Jan Paderewski played for appreciative San Franciscans of all ages in the Civic Auditorium under Selby Oppenheimer's management on Sunday afternoon, April 29. The program was representative of Schumann, Beethoven, Schubert, Chopin, Liszt, and the performer himself.

Simultaneously with the Paderewski recital, a dance program was given in the Curran Theatre by the Hirsch-Arnold Russian Ballet School. It proved a credit to all concerned. Latin Impressions and Moods of the Sea (the latter set to strains from Schubert's unfinished symphony) were especially effective. Interesting solo numbers were given by Jacque Arnette, Helen Hoglund, Ernestine Saltz, and Mimi d'Auria. Waldemar Lind and his States Restaurant Orchestra furnished the music, with Robert Pollak as guest conductor.

The Smallman A Cappella Choir, wearing new and ultra-picturesque Spanish costumes, again captivated a San Francisco audience when it sang in the Scottish Rite Auditorium. The program was the same as that given at Mills College for the Chamber Music Festival presented by Elizabeth Sprague Coolidge; it included twelfth century chorales and works by Bach, Palestrina, Monteverdi, Schubert, and others—plus folk songs in modern arrangement.

Werrenrath Sings

Reinald Werrenrath gave a typical baritone program in Scottish Rite Hall for the Elwyn subscribers. Herbert Carrick was at the piano.

Ernst Bacon, pianist of the San Francisco Conservatory faculty, and Dorothy Minty, violinist, gave a commendable recital in the Century Club on April 26, playing sonatas by César Franck, Mozart and Brahms.

The Pacific Musical Society ended its April schedule with a recital featuring Kathryn Julye, harpist, as guest artist. Mrs. Charles Stuart Ayres, soprano, and Estelle Caen and Lawrence Hahn in two-piano numbers were on the program announced.

John M. Williams has begun his annual summer class for teachers of piano playing in Sorosis Club this week.

MARJORIE M. FISHER.

EASTON SEASON CLOSES

EASTON, PA., May 16.—The last concert of the Easton Symphony Orchestra, Earle D. Laros, conductor, celebrated the Schubert centenary by devoting the first half of the program to his works. The latter half was made up of request numbers. This was the first time the orchestra has furnished an evening's program without soloists. The technic and finish with which the orchestra plays has been steadily increasing, due to the unstinted efforts of its organizer and conductor. Sigmund Spaeth was present to endorse the efforts of this truly community orchestra and urge the adoption of the prospective plan for six concerts next year, instead of four.

IN NEW ROCHELLE

Veronica Govers, who sponsors the young people's subscription series in New Rochelle, which has recently completed its thirteenth season of presenting New York artists, is working to bring about co-operation among the various clubs and organizations which present concerts.

Havana Forces Give Concerts

Rethberg Is Guest In Cuban Capital

HAVANA, May 5.—An attractive concert was given on a recent Sunday in the National Theatre by the Philharmonic Orchestra under the baton of Pedro Sanjuan, lately returned from Los Angeles. The program contained Beethoven's Egmont overture, and the Sinfonia Sevillana by Turina. Pregon and Fiesta Negra, from Amadeo Roldan's Tres Pequeños Poemas, were played by request. The concert ended with the Prelude to Parsifal and the Ride of the Valkyries.

Symphony Concert

The Havana Symphony Orchestra gave its usual monthly concert in the National Theatre on April 15. Gonzalo Roig, its young and efficient leader, offered a French program which included Massenet's Scènes Pittoresques, and Saint-Saëns Danse Macabre. Saint-Saëns' Carnival of the Animals was played for the first time in Cuba and pleased the public greatly. Fidelma Garcia de Torroella and Natalia Torroella, distinguished themselves as soloists.

Elisabeth Rethberg has been a visitor in Havana, giving two soprano recitals in the Payret Theater with great success.

Songs Native Music

Lydia de Rivera, young soprano, gave a farewell recital in the Payret Theater recently. Her program was dedicated to Spanish, South American and Cuban composers. Represented on her list were Granados, de Falla, Nin, Turina, Cachaspare, Huayno, de Musgo, Avilés, Williams, Gutierrez, del Moral, Simons, Lecuona and de Fuentes. Gonzalo Roig accompanied the singer in one of his songs. Other accompaniments were played by Jorge Anckerman.

Ezequiel Cuevas gave a benefit recital in the Principal de la Comedia on April 10. This was a guitar concert, and Cuevas pupils performed solos and ensemble numbers. President Machado was present.

Harry Ros, young Cuban pianist, played music by Chopin, Rachmaninoff, Godowsky, Laureano, Fuentes, Cervantes, Lecuona and Liszt at a recital in the National Theatre.

NENA BENITEZ.

AT PARENTS EXPOSITION

The Parents Exposition held in New York at the Grand Central Palace, April 16-28, included music in a vast program of parental education and a better understanding of children. In addition to the educational and economic exhibits and speeches, there was an educational music program arranged by Walter Damrosch. The music committee consisted of Dr. David Stanley Smith, dean of the Yale School of Music, Mrs. E. A. Harris, Mrs. R. A. Simon and Mrs. Satis Coleman.

SING PERGOLESI MUSIC

CLEVELAND, May 16.—As has been the custom for several years, the Stabat Mater by Pergolesi was given in the Cleveland Museum of Art on Good Friday evening. Soloists were Hazel Lawrence, soprano, and Marie Simmelink, Kraft, contralto, both of the First Baptist Church. Arthur Quimby played the organ and a chorus of women participated.

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LYNNWOOD FARNAM, NEW YORK ORGANIST AND BACH SPECIALIST

Lynnwood Farnam gave the opening recital on the new four-manual organ of sixty-six speaking stops in Yorkminster Baptist Church, Toronto, on April 19. The recital drew a capacity audience of 2,500 and hundreds were turned away.

SACRED MUSIC SCHOOL New York Seminary Opens Classes

The directors of Union Theological Seminary, New York, in response to various requests, are opening a School of Sacred Music at the Seminary next autumn, to train choir masters, organists and other leaders in the ministry of music and teachers of sacred music in schools and colleges. It seems desirable that these should be educated in fellowship with men preparing for the Christian ministry and to some extent in the same class rooms. Students will have the opportunity of observing or participating in rehearsals and services in various churches, and the interdenominational character of the seminary makes possible their contact with leading representatives of the musical activities of all communions.

The director of the school will be Clarence Dickinson, who has been in charge of the department of music at the seminary and who is organist and choir master at the Brick Church. Associated with him will be the Rev. Canon Douglas, Mus. C., president of the Plainsong Society of America; Miles Farrow, Mus. D., organist and master of the choristers of the Cathedral of St. John the Divine; Marguerite Hazzard, music supervisor of the Daily Vacation Bible School of the City; Alexander Kisselburgh, baritone, specialist in voice training; Mrs. William Niedlinger, director of the St. Cecilia Choir of St. Michael's Episcopal Church; Frederick Schlieder, Mus. M., director of the Schlieder School of Improvisation; C. I. Valentine, M. A., director of the Elmhurst Children's Orchestra; Christos Vrionides, graduate in Byzantine Music from Athens Conservatory; David McK. Williams, Mus. D., organist and choirmaster of St. Bartholomew's Church.

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Hearing Given to Visitors

French and Viennese Artists Appear

BALTIMORE, May 16.—Through the courtesy of the Elizabeth Sprague Coolidge Foundation, the Library of Congress tendered two programs to the Peabody Conservatory of Music where local musicians heard interesting concerts given by the Société des Instruments Anciens of Paris and the Rosé String Quartet of Vienna on April 30 and May 1.

The effect of the ancient instruments in the large space of the auditorium seemed naive, but the artistry of the players was indeed commendable.

The Rosé players sounded a note of vitality unusual with string quartet artists. Compositions of John Alden Carpenter, Alfano and Schubert, were used.

K. of C. Choir

The Knights of Columbus Choir, Roman Steiner, conductor, gave its spring concert in the Alcazar, May 2, making a fine showing in ecclesiastical works. Palestrina was sung with reverence. Settings of church music by local musicians, Charles F. Mutter and the conductor, stood out prominently. The Hilger sisters, playing string instruments and the piano, were applauded for their youthful enthusiasm.

George Bolek, pianist of the Peabody staff, gave a recital in the Little Lyric Theatre, May 2. His program included works of Brahms and Franck, modern French compositions and a closing group of Russian numbers. Mr. Bolek played with poise and considerable technical authority.

The Treble Clef, with its new conductor, Herbert J. Austin, gave an attractive concert in the Maryland Casualty Auditorium, May 1, with Alexander Sklarevski, pianist, as soloist. The program was repeated in the Baltimore Museum of Art, Sunday afternoon May 6, with Emmanuel Wad, pianist.

Give American Music

The Baltimore and Ohio Glee Club, conducted by George Castelle, gave a concert which marked the fourteenth year of the association. These singers are a credit to their conductor. Their work is of such merit that American music receives a distinct impetus through their interest. This was shown in the representation given to Dr. Daniel Protheroe, guest conductor. Works of his which impressed the audience were settings of Longfellow's Allah, Sidney Lanier's The Trees and the Master and Sir Walter Scott's Song of the Marching Men. Encores were other choruses from his pen.

Hilda Hopkins Burke, recently engaged as member of the Chicago Civic Opera Company, was the soprano soloist. Her singing was convincing. Miriam Mervis, contralto; Bernard Kossine, tenor; John Head, baritone; Frederick R. Weaver, organist; Herbert Bangs, violinist; Virginia Castelle, pianist, and Charlotte Rodda Reed, accompanist, added to the effective program.

Dr. Protheroe was entertained at dinner in the Hotel Rennert, May 3, when members of local musical organizations gave him a hearty welcome.

FRANZ C. BORNSCHEIM.

LEIPZIG, April 30.—Terese Petzko-Schubert sang Heins Tiessen's Totentanz-Suite at the première with the Leipziger Symphonie-Orchestra.

Summer Course for Cleveland

Institute Will Teach Supervising Work

CLEVELAND, May 16.—A public school music supervisors' course is included in the curriculum of the summer school of the Cleveland Institute of Music, announced to open June 20, and continue until Aug. 1.

This course will follow the plan of the regular winter course. It is to be given by the Institute in conjunction with the Senior Teachers College of the Cleveland School of Education, and Western Reserve University, and leads to a degree of bachelor of education, conferred by the university.

Two New Subjects

Covering a complete range from the kindergarten through high school work, the lessons will emphasize practical demonstration of theory.

Two new subjects of major interest to students connected with public school music, to teachers and supervisors, are to be the interpretation and conducting of choral literature, and the interpretation and conducting of instrumental literature.

Russell V. Morgan, director of public school music in Cleveland, will head the department. He is to be assisted by J. Leon Ruddick, and others.



RUSSELL V. MORGAN, WHO WILL HEAD PUBLIC SCHOOL SUMMER COURSES TO BE HELD BY THE CLEVELAND INSTITUTE

"AL SMITH NIGHT"

BOSTON, May 16.—Under the auspices of the Democratic state committee, the evening of May 17 has been set apart in the Boston Symphony "pops" series as "Al Smith night." According to the announcement, the event will also mark the official opening of the Smith campaign in this state. At the conclusion of the regular program, stars from theatrical shows in this city will take up the entertainment.

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Recitals Given in Berkeley

League Orchestra Is Well Supported

BERKELEY, CAL., May 16.—The final concert given this year by the California Music League Symphony justified the interest of its supporters. Modeste Alloo, director, has brought the orchestra to a high standard, and has given excellent training to this group of amateurs, augmented at concerts by a few professionals.

Brahms' symphony No. 4 was the opening number on this occasion; it was played with finesse, good tone quality and precision. The Loring Club, a male chorus with Wallace Sabin as conductor, appeared with the orchestra, singing music by Brahms and Schumann with fine effect. The soloist was Irene Howland Nichol, and the Academic overture was the concluding number.

Spring Musicale

The spring musicale of the music section, League of American Pen Women, brought Helena Munn Redeuill, pianist, and Edna Richart, soprano, before an audience crowding the concert room of the Cora Williams Institute. Mrs. Redeuill played works of Cadman, Albeniz and Ole Olsen. She had the assistance at a second piano of Elizabeth Simpson in Rubinstein's first concerto. Edna Richart sang arias from Mignon and Cadman's *Shanewis*.

Elaine Kinnell gave an interesting song recital in the Berkeley Piano Club, specializing in Scandinavian songs. Liszt, Brahms, and Gretchaninoff were also represented on the program. Nadine Shepard played the accompaniments, and with Mrs. C. A. Breier at the piano. A. F. SEE.



Photo International Newsreel
ARTHUR CLELAND LLOYD, OF VANCOUVER, B. C., NINETEEN YEARS OLD, WINNER, WITH HIS ORCHESTRAL SUITE, OF THE MAJOR AWARD OF \$1,000 IN THE E. W. BEATTY PRIZE COMPETITION FOR COMPOSITIONS, BASED ON FRENCH-CANADIAN FOLK MELODIES IN CONNECTION WITH THE FOLKSONG FESTIVAL TO BE HELD AT QUEBEC MAY 24 TO 28. ON THIS OCCASION A TOTAL OF \$3,400 IN PRIZES WILL BE DISTRIBUTED

The Amidu Trio is a new organization made up of Marie Miller, harpist; William Durieux, cellist, and John Amans, flutist. These three artists have formed an ensemble which will be under the management of Annie Friedberg.

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500 SCORES RECEIVED IN SCHUBERT CONTEST

The \$20,000 prize contest for orchestral compositions in honor of Franz Schubert, sponsored by the Columbia Phonograph Company, in celebration of the Schubert centennial, closed at midnight on April 30. A final manuscript was received by air mail from Hollywood. Seventy-one manuscripts from American composers are entered in the contest, the works including overtures, symphonies, suites, tone poems, and variations on Schubert themes.

In the ten zones comprising twenty-eight countries, in which the contest is being held, the jurors who will decide upon the zone award have commenced their comparison of manuscripts. After awards amounting to \$10,000, have been made in each zone, the grand jury in Vienna will select from the prize-winning compositions the one winning the grand prize of \$10,000.

Five hundred manuscripts have been received by juries in all zones. In the United States the manuscripts are being judged by Frank Damrosch, Rudolph Ganz, Henry Hadley, Ernest Hutcheson, and Albert M. Stoessel.

The names of the prize winners will be announced in all the competing zones between May 15 and May 31. The prize-winning compositions will then be sent to Vienna, where, during the week of June 18, they will be voted on by a jury comprising one member from each of the zone juries. The American delegate is Walter Damrosch.

RUSSIA INVITES KOCHANSKI

Acting for the Soviet government, Alexander Glazounoff, director of the Leningrad State Conservatory of Music, and Ossowsky, vice-director, have extended an invitation to Paul Kochanski, Polish violinist, to assume the post once held by Leopold Auer.

League Invites Compositions

Plans Three Concerts For Next Season

"Composers living in America are invited to submit new works now for possible performance next season to the executive board of the League of Composers," says an announcement of this body, which has offices at 113 West Fifty-seventh street, New York.

The League plans to present three concerts in 1928-29, and will arrange the programs in the late spring and summer. Composers need not necessarily be native born, nor have adopted American nationality.

"Final choice will be made only on the merits of the work" it is stated. "The League will continue its policy of bringing before the public the most representative works of contemporary composers of all tendencies."

What Is Acceptable

Scores eligible for consideration fall into five groups: 1, for solo voice and solo instrument; 2, for small instrumental groups, the usual quartet or less usual combination of instruments, or voice with instrumental combinations; 3, for chamber orchestra; 4, for chorus; 5, for stage (with chamber orchestra).

The only type of score definitely outside the League's plan of performance for the present is that calling for full orchestra.

BIRMINGHAM, ALA., May 16.—Public subscriptions of over \$6000 have been obtained to provide The Boys' Industrial Band with new instruments and uniforms.

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